VOGUE

V O
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Made-to-Order Collections

Yes, They're Wamsutta Sheets

. . . and some day we will be taking them out for keeps

"Just for your furlough we'll celebrate by using our lovely Wamsutta *Supercale** sheets.

"I want everything to be perfect while you're here, but afterwards I'm going to put them back on the shelf. They were our very nicest wedding present you know. That's why I am going to save them until you are really home for keeps."

* * * BUY WAR BONDS * * *

Many a Service bride is making old sheets do until she can bring out Wamsutta *Supercales* "for keeps." And when that happy day comes she will find that they are as lovely to use as they are to look at . . . as practical as they are luxurious.

The long-wearing qualities of Wamsutta *Supercale* sheets and pillow cases have made them not only a famous American bridal tradition but a standard of comparison as well.

Wamsutta

SUPERCALE SHEETS

* REG. U. S. PAT. OFF.

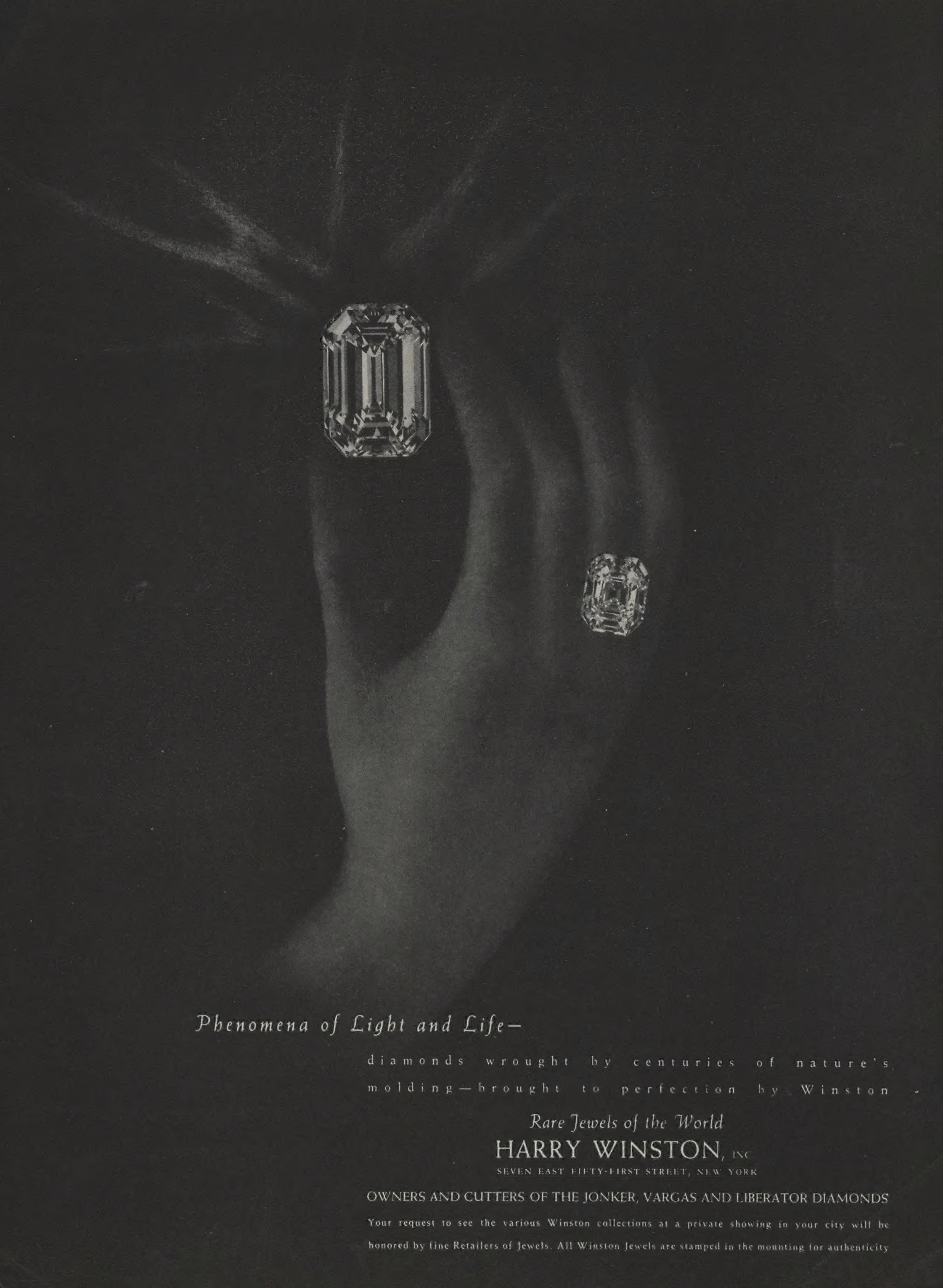
The Trousseau Sheet of America

WAMSUTTA MILLS, New Bedford, Mass., *Distributors of Springfield Blankets, Wamsutta-Somerset Towels, "The Three Weavers" Hand-Woven Throws*

Bonwit Teller new york

ENGSTEAD

Adrian's new shining fringe that stirs with every breath. Superb evening cape and gown from our Adrian collection. Designer's Salon, Sixth Floor.



Phenomena of Light and Life—

diamonds wrought by centuries of nature's molding—brought to perfection by Winston

Rare Jewels of the World

HARRY WINSTON, INC.

SEVEN EAST FIFTY-FIRST STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER, VARGAS AND LIBERATOR DIAMONDS

Your request to see the various Winston collections at a private showing in your city will be honored by fine Retailers of Jewels. All Winston Jewels are stamped in the mounting for authenticity

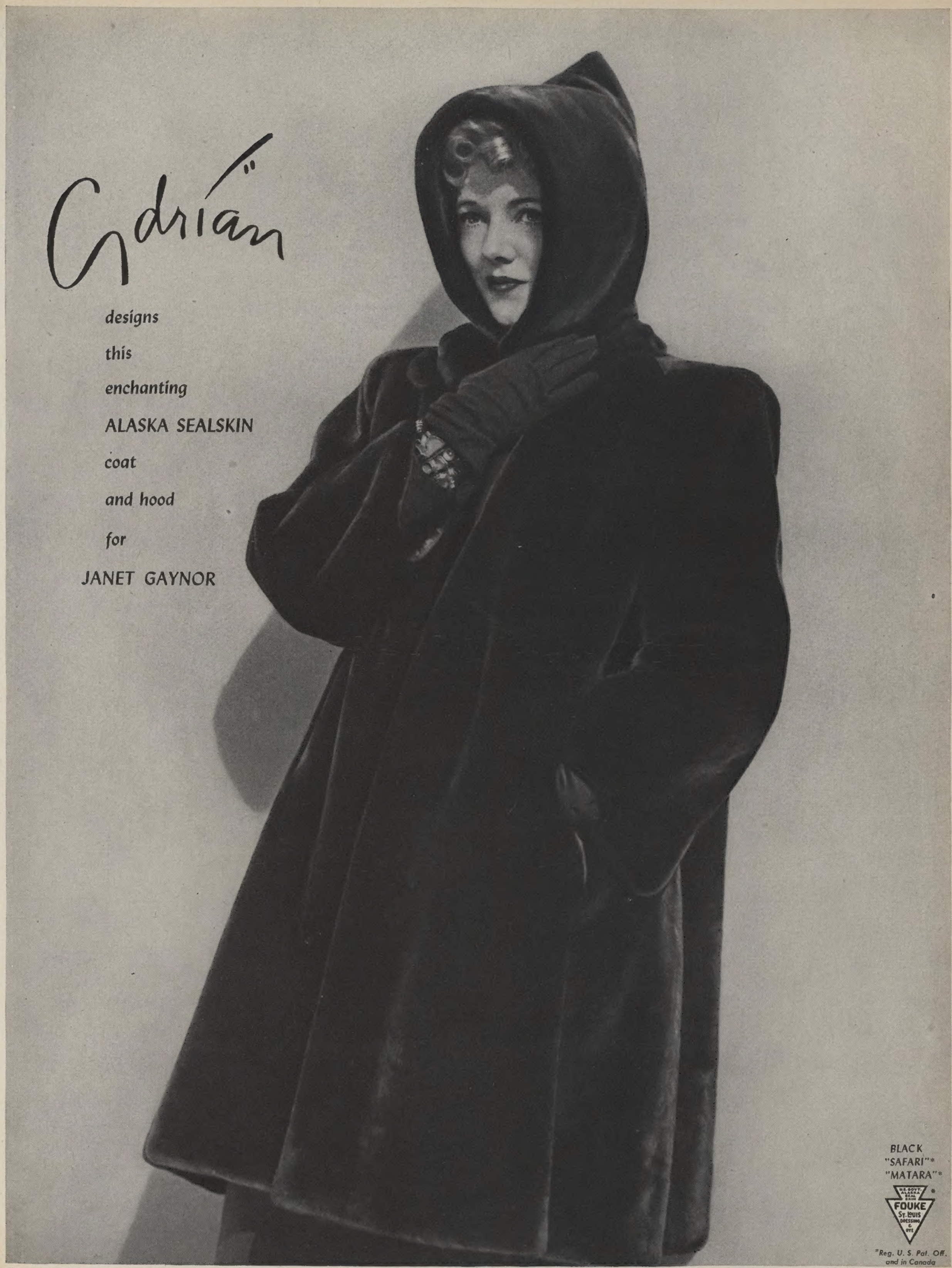
highlights and transparencies—

BY JO COPELAND OF PATTULLO

polished black rayon satin, skin revealing lace—

FROM OUR COLLECTION OF HER DRAPED BLACK SATINS

FOR COCKTAILS AND DINNER. LORD & TAYLOR



FOUKE FUR COMPANY, St. Louis, Mo., Agents of the United States Government for the Processing & Sale of Alaska Sealskins

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Whole No. 1750
Vol. 106, No. 6

George Platt Lynes

"Dance, lovely lady . . . Dance!

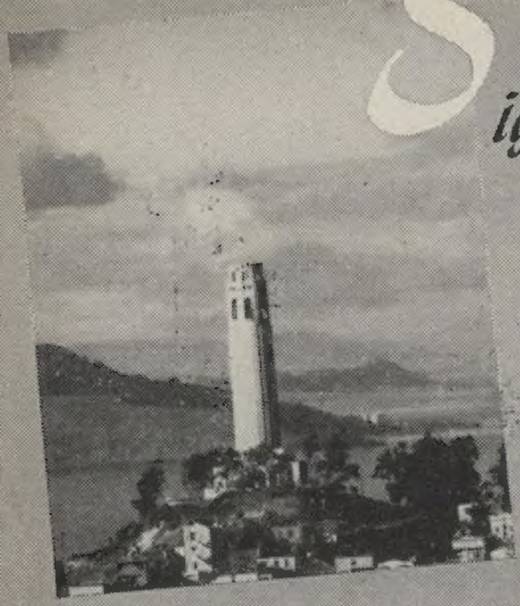
This is your winter of new-found joy."

Black lace . . . wig-cap.

From our custom-order collection of Bendel Originals.

Henri Bendel

10 WEST 57
NEW YORK 19 NY



Signature for San Francisco . . . Telegraph Hill, the flower stands, the dauntless cable cars, the fog, the Golden Gate, the highway's end. Yes, and out where the highway ends style leadership begins. For, from San Francisco, fabled cosmopolitan city of the West, come the ring mountings that set the pace for America . . . Granat handmade Tempered Mountings* for diamond engagement and wedding rings. In making these mountings the age-old principle of tempering precious metals is applied . . . to achieve maximum hardness and strength. They are so perfected that they are resistant to wear . . . enhancing the precious diamonds which they guard with their own timeless beauty. That is why fine jewelers, everywhere, choose Granat Tempered Mountings for their loveliest solitaire diamonds and wedding rings.

* T. M. REG. U. S. PAT. OFF. BY GRANAT BROS, SAN FRANCISCO. YOU WILL FIND THE NAME "GRANAT" IN EVERY Tempered Mounting.

jay Thorpe
24 WEST 57
NEW YORK

Pattullo

Dress for a modern Circe,
designed with artful diagonal lines.
Black rayon crepe with brilliant
jet beading in the geometric
pattern of a Greek frieze.
Third Floor.

I. Magnin & Co.

Daytime dresses which combine great distinction with dramatic simplicity are significant of our constant quest for the ultimate in fashion

San Francisco · Seattle · Oakland · Los Angeles · Beverly Hills · Pasadena · Santa Barbara · Coronado

PAINTING BY HULDAH

In the grand tradition of I. Magnin & Co. where beauty is a heritage,
we proudly present our inspired collection of dresses for fall.

A face forever Eve...created for Revlon by Hurrell...Who would hazard what she means or wishes? She seems to be?

Revlon's

Most tempting new color since Eve winked at Adam—

this daring shade that's a fashion "must"

for American women of great chic.

Yet is she? . . . and fingertips and lips all red . . . provoke more questions.

altogether new

"Fatal Apple"

I-dare-you red

Nail Enamel and Lipstick for matching fingertips and lips

Even "Fatal Apple" Face Powder is simply delicious. And as ever, Revlon's staying power is terrific!

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Aberle "stockings ... of sheer enduring beauty"

In fine stores from coast to coast—In Seattle it's Frederick & Nelson

Fine Fabrics are the
Foundation of Fashion

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A. D. Juilliard & CO., Inc.
40 West 40th St., New York

BUY MORE WAR BONDS

"The truest red that ever crossed a lady's lips —

Right Red!"

GNL

Thursday

Sally dear —

Are you still hunting like mad for the right red lipstick? I've found it! It's Dorothy Gray Right Red — the truest red you've ever seen —

Philip Mangone suit in Right Red at Bonwit Teller, New York

● The red you *know* is red — that's Dorothy Gray *Right Red* — a true red... right for you. It's brave... it's bold... but so clear and fresh it looks innocent. You'll love this Dorothy Gray Lipstick — lustrous, smooth, wonderful the way it stays on. $1.

Packaged with matching nail polish and rouge in a book, $2. *All prices plus tax*

Dorothy Gray

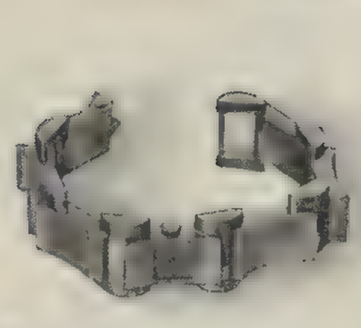
Copyright, 1945, by Dorothy Gray, Ltd.

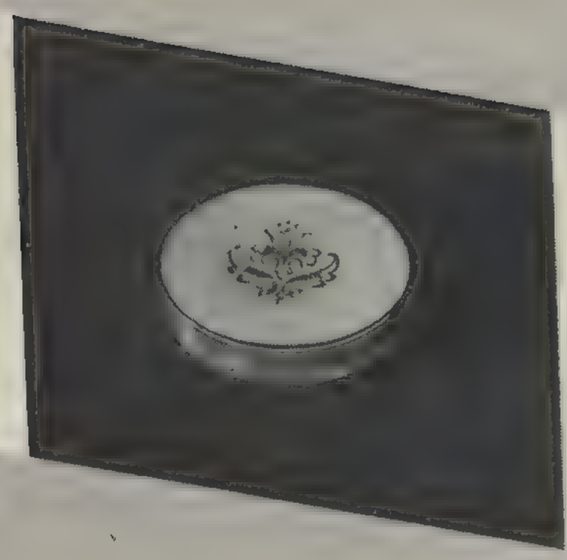
AMERICAN DESIGN OF BEAUTY

bloused sleeves...important fall focus...narrow and long at the wrist, full above . . . compatible with the new fullness in skirts . . . the new softness in peter pan collars . . . handsomely interpreted in a house of burgess rayon crepe . . . black, manchu brown, royal blue. 10 to 20 . . . 39.95. THIRD FLOOR.

STERN BROTHERS, FORTY-SECOND STREET AND SIXTH AVENUE, N. Y. 18, N. Y.

Verdona worsted crepe . . . under forty-five dollars





Adrian dinner suit in black wool with touches of gold. Central piece of a spirited costume composed from our designers' collection.

It's a small world...

The 28 Shop *Marshall Field & Company* Chicago

They don't look alike

They don't Hollanderize alike

☆ ☆ ☆

Hollanderizing is more than just fur cleaning. It treats each fur individually —with the special reverence it deserves. Your own coat will look better, keep its beauty longer, because of Hollanderizing. Available at your favorite department store, furrier or specialty shop.

Hollanderizing

HOLLANDERIZED Fur GARMENT

Fur Rejuvenation by Hollander

PATTULLO's sheer dinner suit in rayon satin... a bold plaid of jet beads on a beige jacket worn over a slim black skirt. Designed by Jo Copeland.

Neiman-Marcus

Dallas

Delicate design brought to perfection by hand in blouses, baby clothes, lingerie, in fabrics by Stonecutter

VERONICA

MADE-BY-HAND

SAKS FIFTH AVENUE, New York, Chicago, Beverly Hills, Detroit • NEIMAN-MARCUS, Dallas • MILLER & RHOADS, Richmond • LINDNER COY, Cleveland

From the designing board to the salon showings, Sophie directs each step in the making of a distinguished new collection of Sophie Originals for immediate wear.

RANSOHOFF'S, SAN FRANCISCO • NEIMAN MARCUS, DALLAS • QUINN-MAAHS, CLEVELAND

Tier on tier of
rayon chiffon
girdled with
sequins. Exact
Molyneux copy
in black or
color. 10 to 18
$125.00
BLOOMINGDALE'S
GREEN ROOM SPECIALTY SHOPS,
3rd FLOOR, LEX. at 59th, N. Y. C.

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STOLEN from THE METROPOLITAN MUSEUM OF ART

. . . out of the bridal gown of a Chinese princess

. . . a beautifully different, pure red entirely new to fingernails and lips and with the magic power to harmonize with ANY other color.

We reproduced it exactly and named it

CHEN YU

Chinese Red

Nail Lacquer and Lipstick

The color to wear with every color

There it was—this strangely beautiful red, living in a royal robe in perfect harmony with every color in the rainbow (including fashion's best clothes and accessory colors for this Fall and Winter).

But even more astonishing! *This* red not only harmonized with all the other colors, but made each and every one of them appear richer and much, much lovelier because of its presence.

So . . . now Chen Yu brings you a red that your nails and lips can wear with ANY costume . . . with any dress and accessory combination, and be exactly, beautifully right. Chen Yu Chinese Red!

RAWLINGS

Chen Yu Chinese Red Smart Set Gift Box Lacquer, Lacquerol and Lipstick, $1.75 (tax extra)

COHAMA DRESSMAKER SQUARES

You find them at better yard goods departments . . .

in pure dye silk or rayon . . . you treasure them as superb scarves . . . or you, so easily, fashion them into these beautiful things.

All garments on this page created from McCall Printed Patterns.

This red...this fall

Chinese Cherry, it's called. Most softly singing of all reds. Stetson believes it so important, we've done hats to match, to cool, to accent this high-fashion color. *Left,* Black Raspberry Homburg, feminine-veiled; 14.95. *Center,* the new bloused crown in mellow Brown; 12.95. *Right,* Chinese Cherry cushion-brim felt; 12.95. All models available in a choice of colors. Light colors slightly higher.

STETSON HATS

AT LEADING STORES EVERYWHERE • WRITE STETSON HATS, INC., 475 FIFTH AVE., NEW YORK 17, N.Y. • ALSO MADE IN CANADA

Luxurious in texture, radiant in coloring, classic in beauty . . . Woolens that tell all you need to know about their quality in the single word . . . Stroock

S. STROOCK & CO., INC., 404 FIFTH AVE., N.Y.

Sweet reversible you, a suit only Vera Maxwell could have created. The lines so simple, so young, so entirely new you'll want to make it your first fall selection. The fabric is all wool Saxony in taupe, black, green or plum, $59.75.

The Sally Victor hat to match, $35.00. Quebec Crested Mink Scarf.

Titche-Goettinger
DALLAS

Like some people you know, some hats have a quality of companionship. They suit your everyday moods and manners. Their value is assured, intrinsic—their flattery sincere. Such are Wimbledon hats—styled with authority always.

Photographed left to right: "Mascot," "Pirouette" and "Skyway." All of fine, fur felt. $7.50 in Black, Brown or Navy. Other colors slightly more.

At important stores everywhere or, write to Wimbledon, Two Park Avenue, New York

AN O. R. O. EXCLUSIVE FEATURE.

B.H. Wragge pays simplicity a compliment in his so chic jersey dress (85% wool, 15% rabbit's hair). Its neckline rises to new heights—a background for your pet jewel. Ivy green, oak brown, black, 35.00. **WOODWARD & LOTHROP** Washington

Jewels by ***Nadja Buckley***

The spirit of ageless youth . . .

Beautifully expressed by the renowned sculptor Mario Korbel in his symbolic statue "Extacee" . . . exquisitely interpreted in a complete collection of lingerie for the Youthful Silhouette in sizes 9 to 15.

Extacee

INC. 10 East 40th St., N.Y.C.

A Division of Vanity Fair Mills, Inc., Reading, Pennsylvania

Jordan Marsh

To wear when luncheon is an occasion—when evening holds an important date. Excitingly understated by Joseph Halpert with a draped peplum, siren sleeves, and coolie collar. In black or brown rayon crepe. Sizes 10 to 20. $49.95. Designers' Shop, Second floor. The draped satin turban, $15.00. Millinery Salon, Third floor.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

WEITZEN

IN THE T-SQUARE SILHOUETTE

...draughted by Pattullo in Bloomsburg's Patricia Jones Crepe.

Lord & Taylor, New York **Neiman-Marcus, Dallas** **Lockhart's, St. Louis** **Bonwit Teller, Philadelphia**

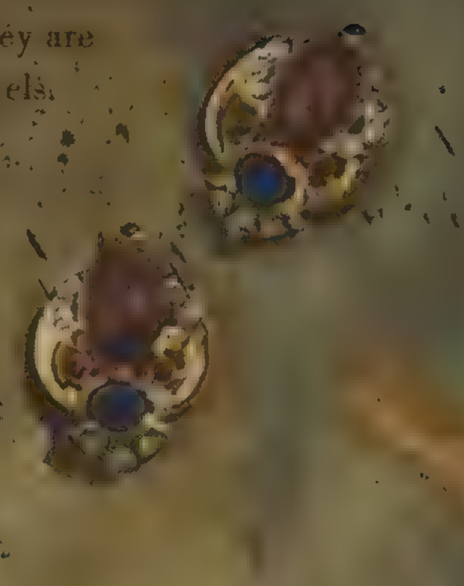
ENKA RAYON • 206 MADISON AVENUE, NEW YORK 16, N. Y.

• Newton Elkin's famous Vicki remains the peer of pumps for fall.

Black, brown or wine suede, 15.95. Exclusive with BONWIT TELLER OF PHILADELPHIA

DAVISON PAXON CO., ATLANTA • Augusta • Macon

JEWELS OF TANJORE, like all Jewels by Trifari, are such exquisite fashion pieces they are usually thought to be real jewels.



Jewels by TRIFARI

Designs patented

Art by Pauline Trigere
Furs by Esther Dorothy
Photo by Rawlings

After Colors by
Mallinson
MALLINSON FABRICS CORPORATION
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The Mallinson emblem assures the best in fashion and quality

First person, singular ...
Analyze yourself, ma'am! What do you *really* look like? And what about your *hair*?
Do others refer to you as that glorious blonde, that vivid brunette — or, heaven forbid, that mousy-looking creature?
Put an end to your doubts! Let ROUX give your hair new, radiant color. More natural-looking, more lustrous, more lovely. Treatments at better salons everywhere.
ROUX
OIL SHAMPOO TINT CONCENTRATE
COLORS · CONDITIONS · CLEANSES
Caution: Use only as directed on label.
Persian ducks designed by Tina Leser for Jay Thorpe.

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Hillgilly
. . . coming 'round the mountain in Dullglove, our new
soft, dull leather: Red Pepper, Ash Blonde and Silver Fox... unlined. about $6.50, rationed.
No mail orders, please... write us, we'll tell you where.
IF IT DOESN'T SAY "JOYCE"...IT ISN'T A JOYCE
By joyce
PASADENA, CALIFORNIA

Rhythm* in Lingerie
. . . cut to flow easily with your every movement . . .
Rhythm's patented design . . .
sculptured waistline . . . formfit back
and flattering bodice . . .
makes you swing along with a dancer's poise . . .
Slip shown in BUR-MIL Rayon Crepe about $3
U. S. Design Pat. No. 133,123
*Reg. U. S. Pat. Off.
At fine stores everywhere, or write RHYTHM LINGERIE, Inc., 136 Madison Avenue, New York 16, N. Y

Two wings of felt and Miss Jones' own glorious hair for a crown make this new dinner hat. Suit by Montesano.

DuBarry Beauty Preparations contain no ingredients known to cause common skin allergies. Accepted for advertising in the journals of the American Medical Association. Available at better cosmetic counters.

Mikal Jones plans this new ensemble and radiant look for her

New Orleans Honeymoon

CANDLELIGHT dinners on wrought-iron balconies...armfuls of jasmine from a street flower stall...rambling through the old French Quarter...that's the storybook honeymoon awaiting Mikal Jones of New York City when her Army lieutenant returns from overseas this Fall.

"Of course, I want to look my loveliest," says bronze-haired Mikal, who also hopes to be a cover girl some day soon. "My skin and make-up must be as perfect as my new clothes. And I know they will be, thanks to my DuBarry Beauty Preparations. It was through the famous DuBarry Success Course* I discovered these grand preparations. They're such an effective easy way of caring for my skin, and they agree so well with it!"

To 225,000 other Success Course pupils ...to millions of other women, too, DuBarry Beauty Preparations have brought their skins new softness, new freshness and beauty.

Would you like to find out what these preparations can do for you? Then ask at your favorite cosmetic counter for your free DuBarry Success-O-Plan.

*Ann Delafield, directing.

DU BARRY

BEAUTY PREPARATIONS

by

Richard Hudnut

NEW YORK

A **PATTULLO** ORIGINAL

DESIGNED BY JO COPELAND

AT

Ransohoffs

SAN FRANCISCO

Gidrian
Holmes
NEW ORLEANS
ENGSTEAD

ENGSTLAD

KISLAV

Traina Norell

writes a prophetic chapter of

grace and elegance

into fashion history . . . an

ankle-short dinner dress

draped up into

a front bustle.

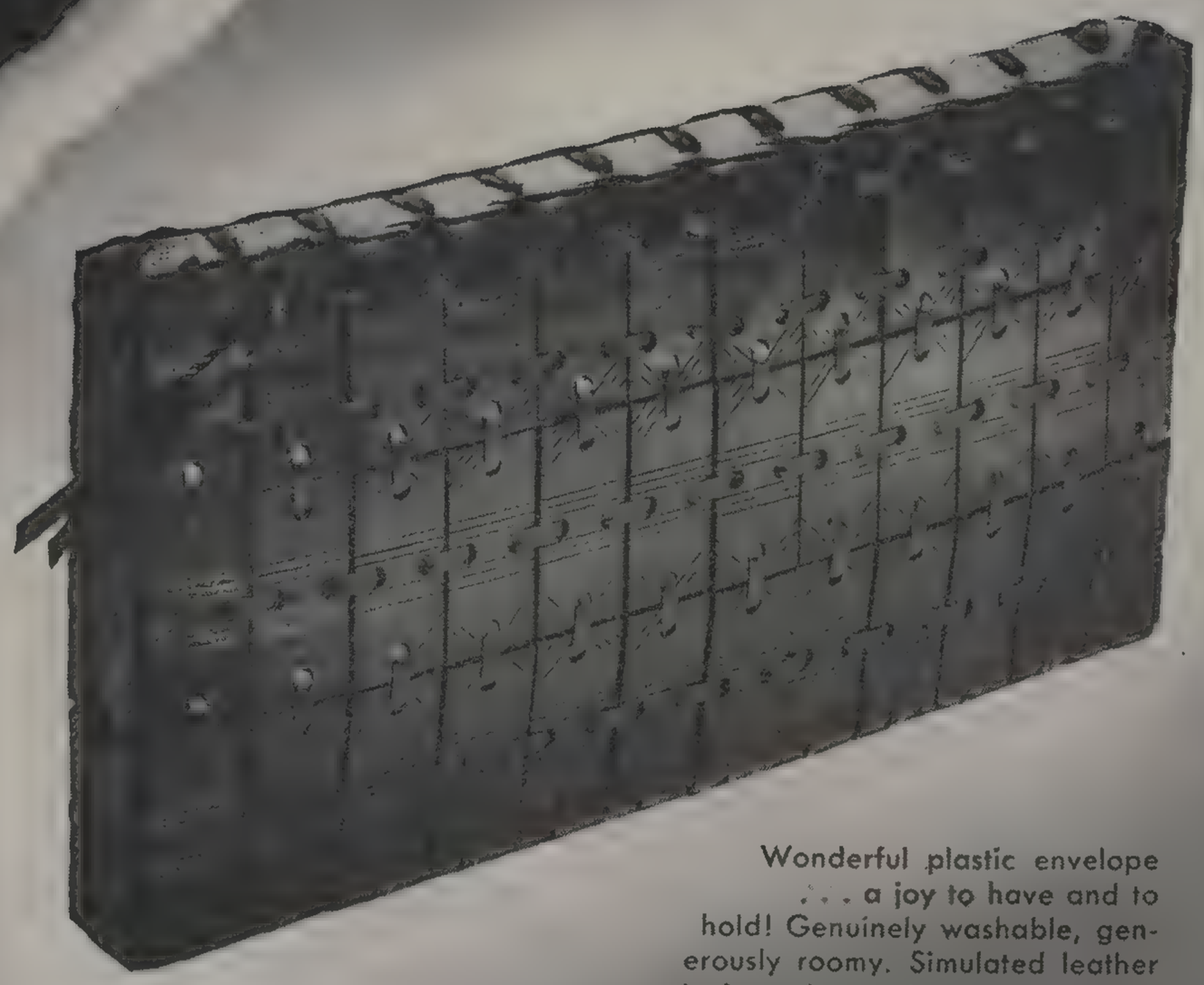
Hudson's...Detroit

GOLDCREST FASHIONS 30 EAST 33RD STREET, NEW YORK 16, N. Y.

Goldcrest

Fashions

Rich, starkly simple pouch banded with a ring of mock tortoise shell. Dramatic and striking in black, brown or navy yarn-dyed rayon faille. About $6.00. plus federal tax



ART-FLEX

Fashions

Wonderful plastic envelope . . . a joy to have and to hold! Genuinely washable, generously roomy. Simulated leather lacing, zippered top.

Black, brown, navy, red, shell, multi-color and white. About $6.00.

ART-FLEX FASHIONS 30 EAST 33RD STREET, NEW YORK 16, N. Y.

THE BLUM STORE

PHILADELPHIA

HATTIE CARNEGIE LIGHTS UP BLACK WITH JEWEL-EMBROIDERED TURQUOISE SATIN. FROM BLUM'S COMPLETE CARNEGIE COLLECTION OF FASHIONS, FURS, MILLINERY, COSMETICS AND JEWELRY.

black suede, black patent, black or white satin, bronze or red kid. rationed. 9.75

gold or silver kid. rationed. 12.75

For colorful, illustrated brochure of glamorous California creations write Mandel's, 518 W. 7th Street, Los Angeles, Calif.

**Name registered . . . shoe patented*

LOS ANGELES WILSHIRE HOLLYWOOD LONG BEACH

Portrait of a woman

who has just had her first

Helene Curtis permanent . . .

A Helene Curtis Cold Wave . . .

the whole thing was

an astonishing experience

in cool comfort.

But most exciting of all

were the results.

Hair silky, lustrous, alive . . .

miraculously natural looking and

curled right down to the scalp

with spring and softness.

But no need to envy

the lady at the right.

Simply do as she did.

Ask for, insist on

PRECIOUS JEWELS—SEAMAN-SCHEPPS

Helene Curtis COLD WAVES

FROM $10 TO $50 . . . REMEMBER, HELENE CURTIS IS THE WORLD'S LARGEST MANUFACTURER OF PRODUCTS FOR THE BEAUTY SHOP

Make sure a member of the
Helene Curtis Guild of Professional Beauticians
gives you your Cold Wave
. . . look for this
Helene Curtis Guild Emblem

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TWICE AS MUCH?

Twice as Smart

WITH Vitality SHOES

Twice as many demands on your time—twice as much territory to cover! Now's the time to be twice as smart with Vitality Shoes. Brisk style, plus a gentle, heel-gripping, comfortable fit—that's Vitality! Smart two ways. Praised by so many busy women for quality in every respect. At fine stores throughout America.

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Complete Range of Sizes and Widths
Vitality Open Road Shoes for Outdoor and Campus Wear, $5.50 and $6

Vitality Shoe Company
Division of International Shoe Company, St. Louis, Missouri

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foreman

famous for fine fabrics

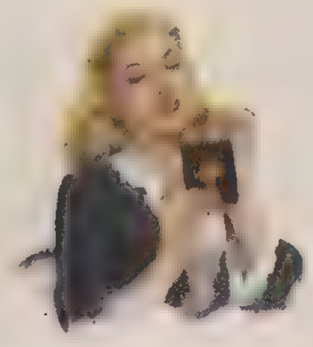
Pauline Trigère

ROUNDS THE SILHOUETTE OF HER TYPICAL LITTLE BLACK DRESS IN OUR RAYON CREPE *Cavalier*

For new glamour TODAY—

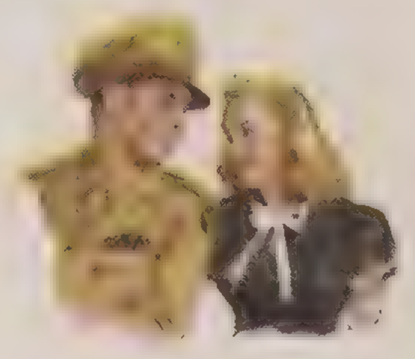
a young-looking skin TOMORROW!

WHEN you make up, think of tomorrow as well as today... choose "Pan-Cake", the original, which because of its exclusive patented formula does two things... it creates glamour for today and safeguards the skin against sun and wind which may bring drying, harshening, aging signs tomorrow. Once you try "Pan-Cake", you'll be devoted to it forever *because*...



★ ***It creates a lovely new complexion; there's a color harmony shade for your type***

★ ***It gives the skin a softer, smoother, younger look; the formula guards against drying***



★ ***It takes just a few seconds to make up; and stays on for hours without re-touching***

★ ***It helps hide tiny complexion faults; your make-up always looks fresh and lovely***

And remember, there's only one "Pan-Cake", the original, created by *Max Factor Hollywood.* Tested and proved perfect by famous screen stars and millions of lovely girls and women everywhere. Make up with Pan-Cake today for your most thrilling adventure in new beauty.

Claudette Colbert
in
"Tomorrow Is Forever"
An International Picture

PAN-CAKE* MAKE-UP

AN EXCLUSIVE FORMULA PROTECTED BY U.S. PATENT NOS. 2034697-2101834

*Pan-Cake...Trade Mark
Reg. U.S. Pat. Off.

ORIGINATED BY MAX FACTOR HOLLYWOOD

Richelieu
REG. U. S. PAT. OFF.
Pearls*
they're beautiful
*SIMULATED

What's your hair-o-scope?

The stars don't say you must go dull, faded, gray. Look into the **Eternol** Hair-o-scope for the hair shade your complexion decrees. Then . . . color come true . . . an **Eternol** Tint Oil Shampoo. The hints of gray float away. And out of the foam . . . a new you . . . a new hue . . . so *naturally* lovely, thanks to **Eternol** color control. Ask your hairdresser for **Eternol.**

Your make-up begins with your hair

Find your true hair hue: Write for your free copy of the **Eternol** Hair-o-scope to Paragon Distributing Corp., Dept. 10, 8 W. 32nd St., New York 1, N. Y. Caution: Use only as directed on label.

eternol

TINT OIL SHAMPOO

Delicate gold tracery forms the pockets of this beautiful cut Maurice Rentner two piece wool... available in Chateau Wine, Evergreen, Black. Hat by John-Frederics.

Exclusively at Himelhoch's.

Maurice Rentner Original

Naturally at

Himelhoch's

Detroit

THE MOST TREASURED NAME IN PERFUME...

CHANEL

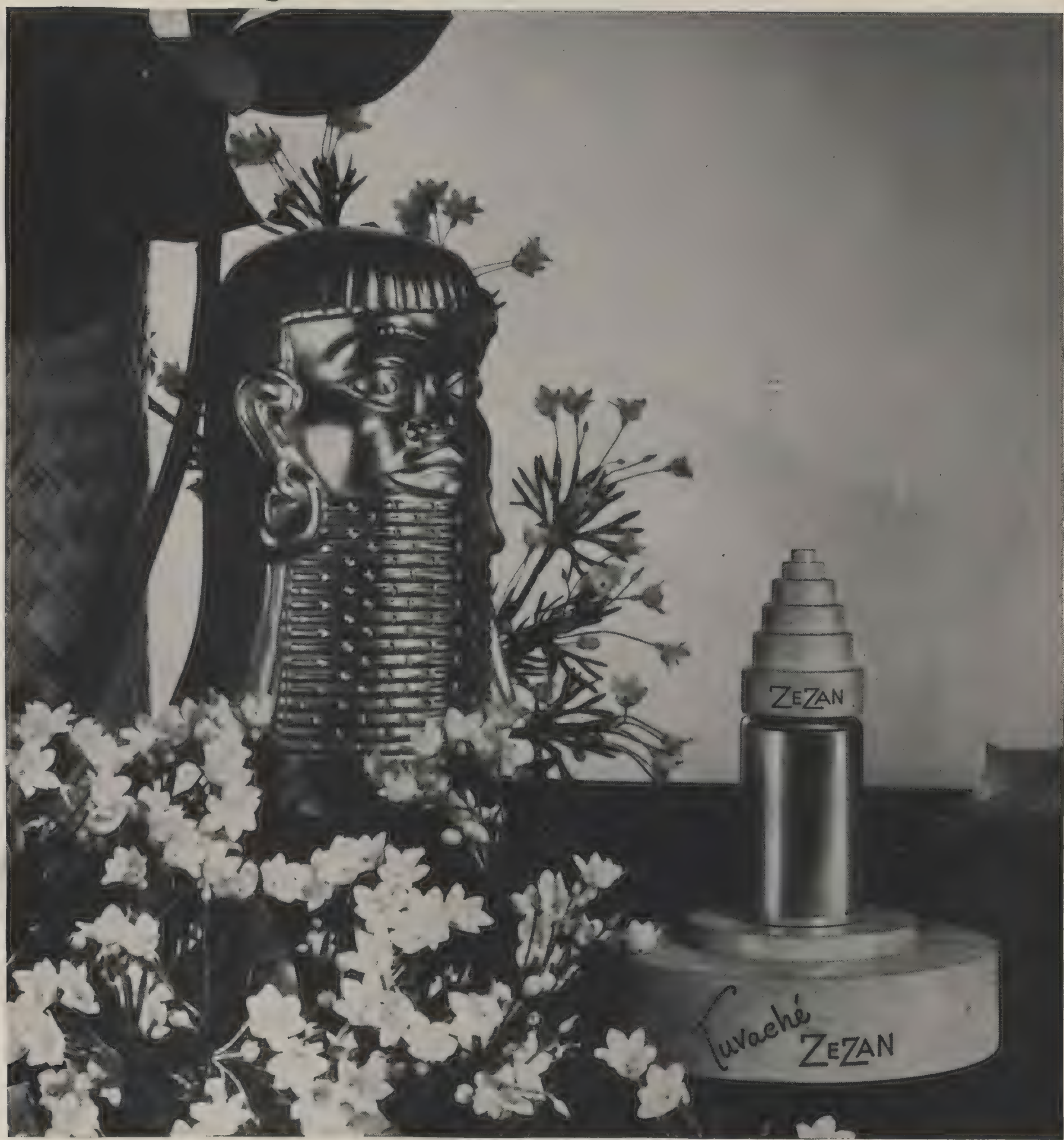
Dark Furs
by
Adrian
Frost Bros.
SAN ANTONIO
ENGSTEAD

Nettie Rosenstein

stresses the half-and-half look in a coat of Forstmann wool . . . the double-breasted front in a nutria beige, the fitted back in black.

Nettie Rosenstein authors the Buccaneer—brandishes a brilliant dagger at the hip. A coat and dress in wool, black as anthracite. at **NAN DUSKIN** in Philadelphia.

Announcing an event



Price set by O.P.A. 75.00 the ounce plus tax

There are no words to describe the sheer magnificence of Tuvaché's newest perfume ZeZan

Tuvaché
37 West 57th St., N. Y.

A replica of the Benin head of an African princess covers the fascinating bottle.

Creator of the famous Jasmin from Egypt 100.00 the ounce plus tax

A MILGRIM ORIGINAL

LINKER & HERBERT, INC., 205 WEST 39TH STREET, NEW YORK 18, N. Y.

Koret
„Contour" bag
the mark of a Koret Original

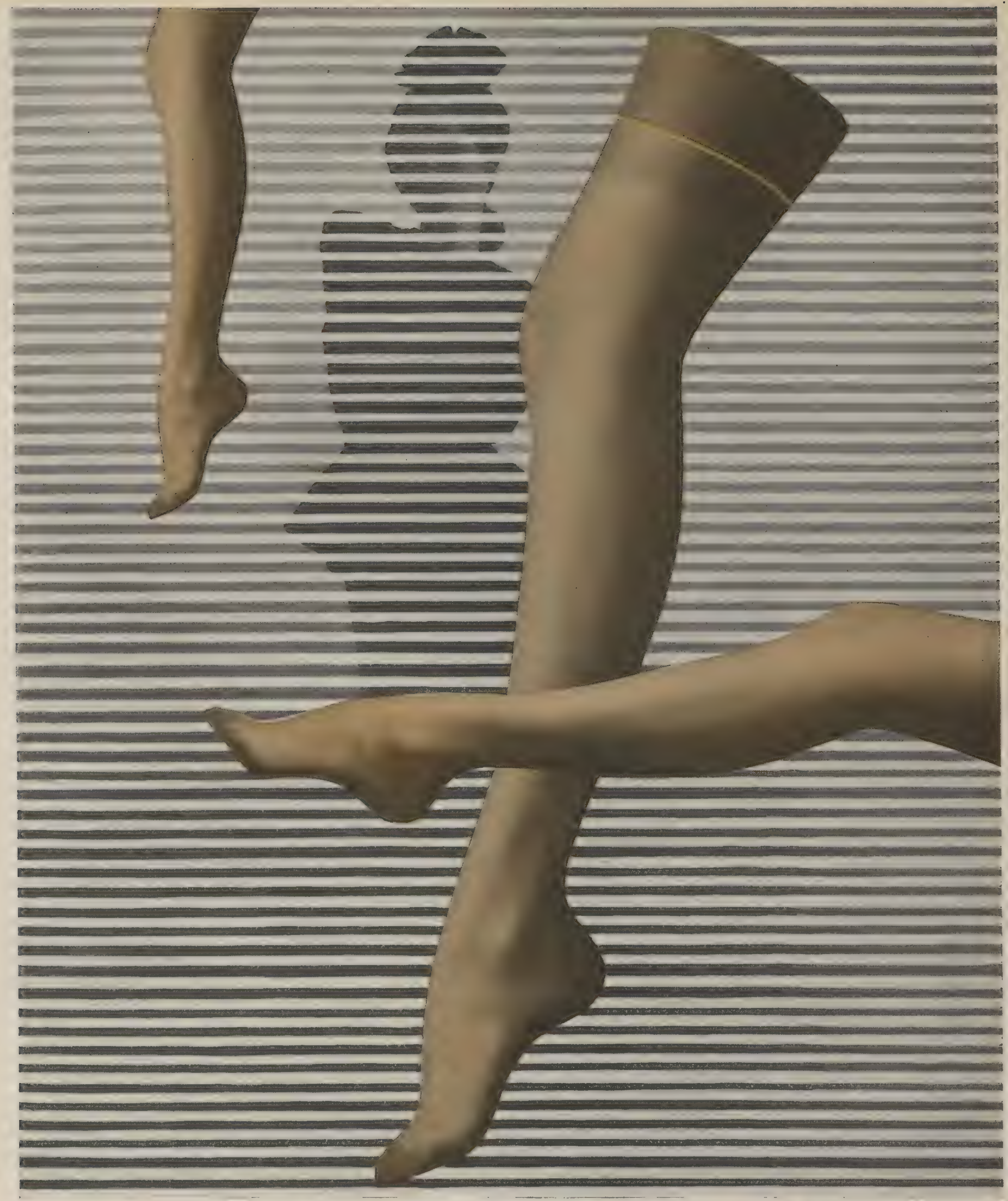
Hudson Hosiery

Possessions to treasure — your whisper-sheer Hudson hosiery, smooth as shafts of autumn sunlight on your legs. Perfection — fitted in three proportioned sizes — for the diminutive, the average and the statuesque. If your favorite store is sold up for the present, ask again next time. You'll find them so worth the waiting and the effort.

JUST AS THE MASTER FURRIER MATCHES SKIN TO SKIN TO CREATE AN INDIVIDUALLY PERFECT BLEND

Charles of the Ritz BLENDS YOUR FACE POWDER TO ORDER ...by hand...right before your eyes...combining colors to match your own skintone with colors to enhance it...creating an exclusive face powder *individually perfect for you.*

NEW YORK PARIS LONDON MONTREAL



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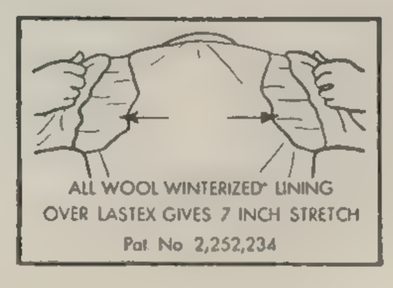

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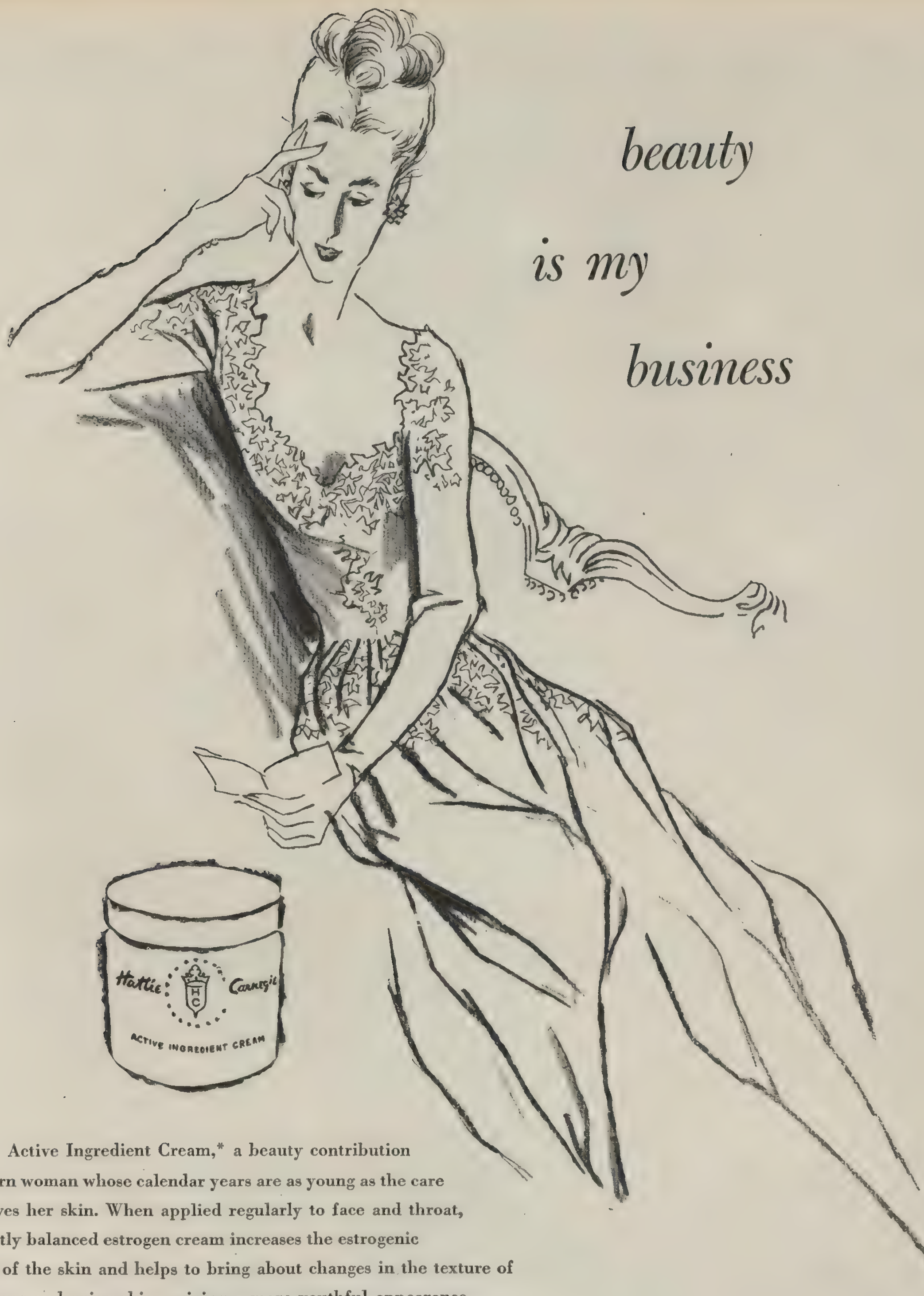

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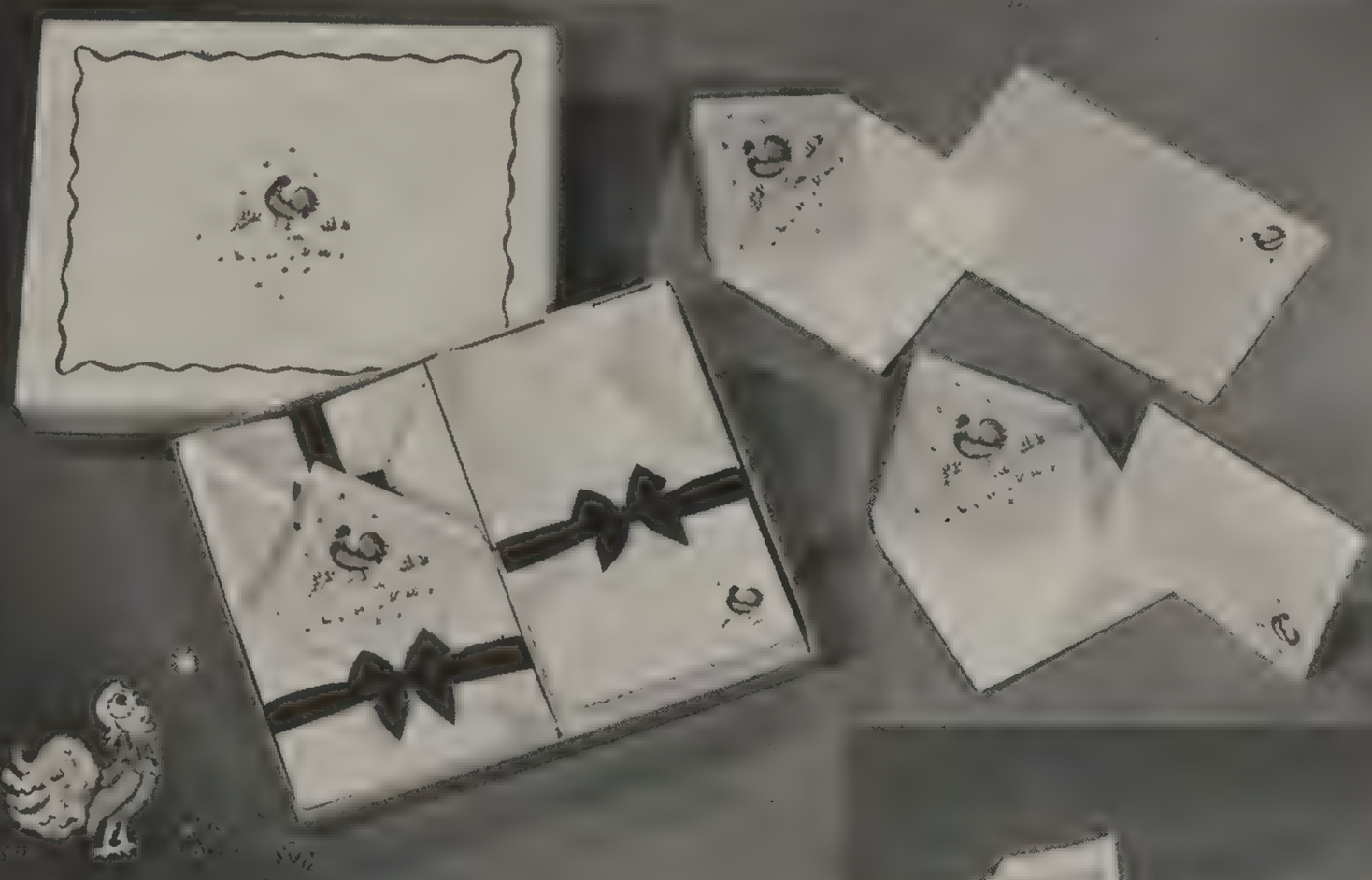

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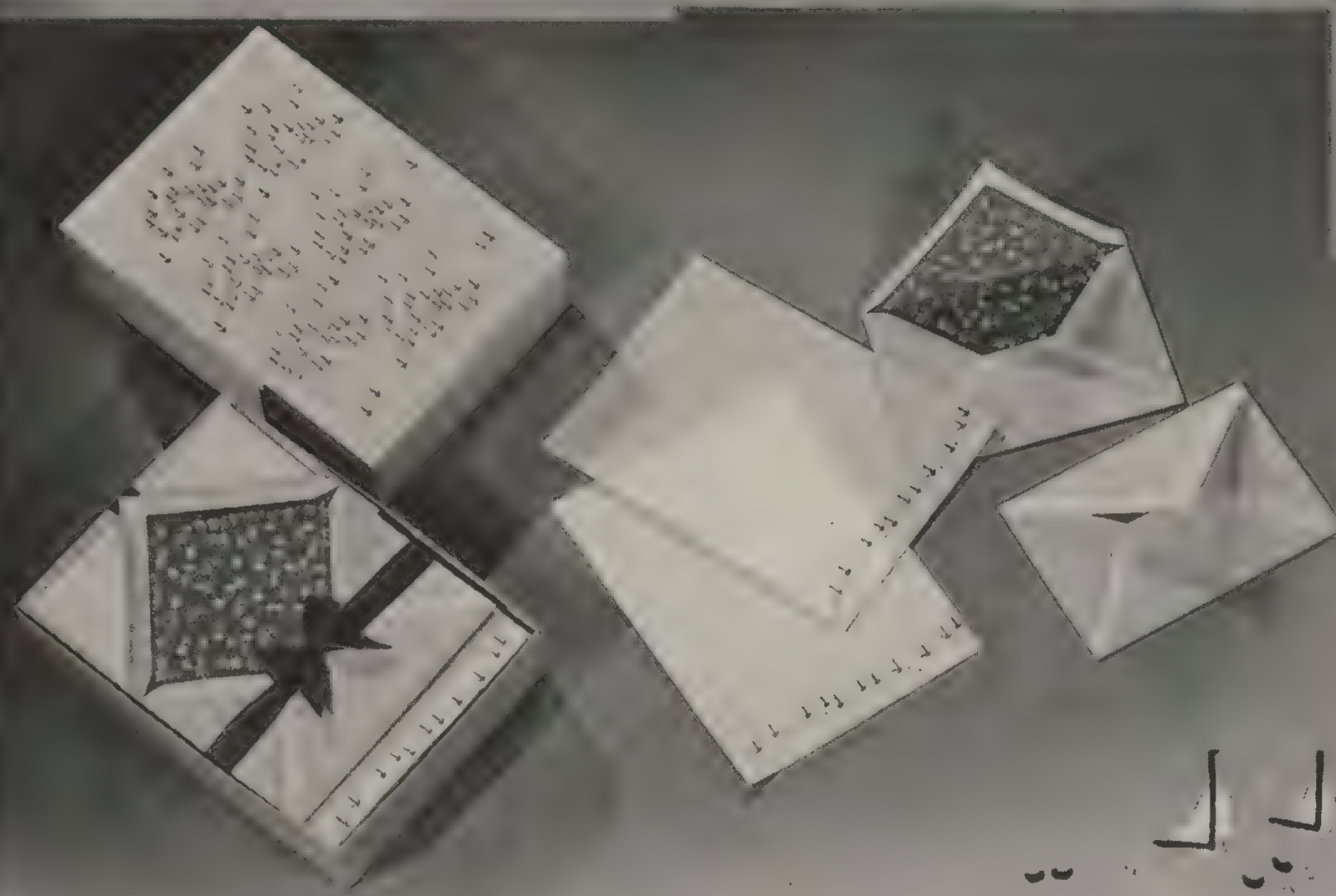

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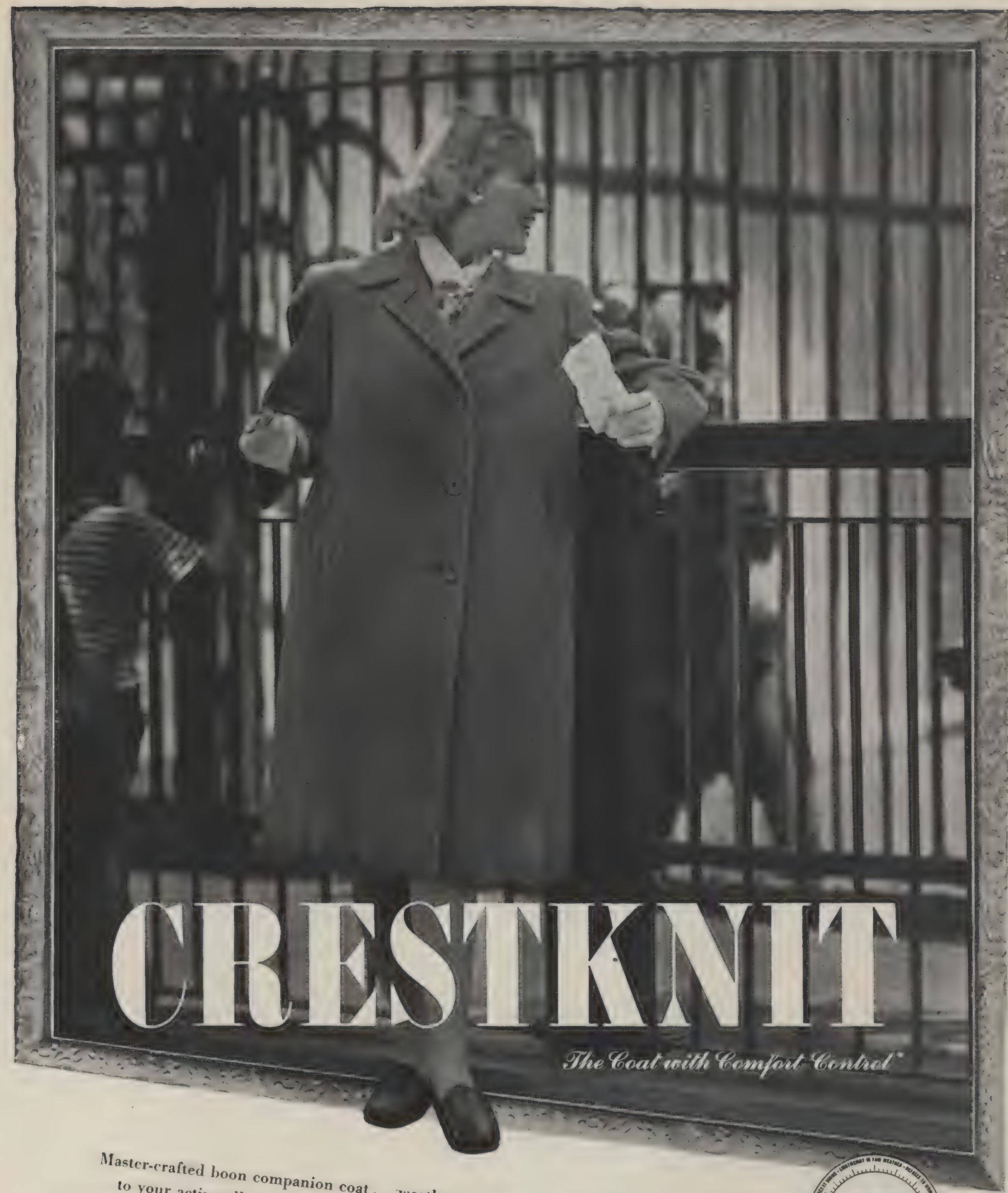

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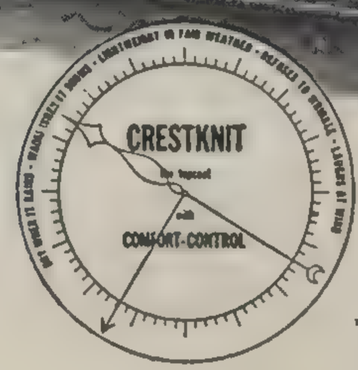

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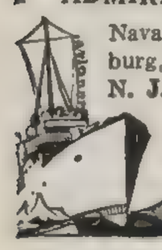

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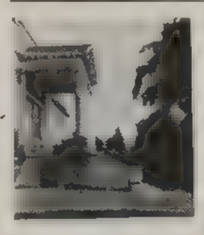

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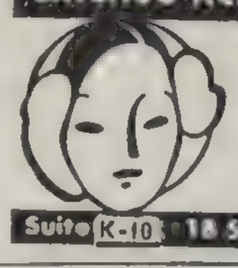

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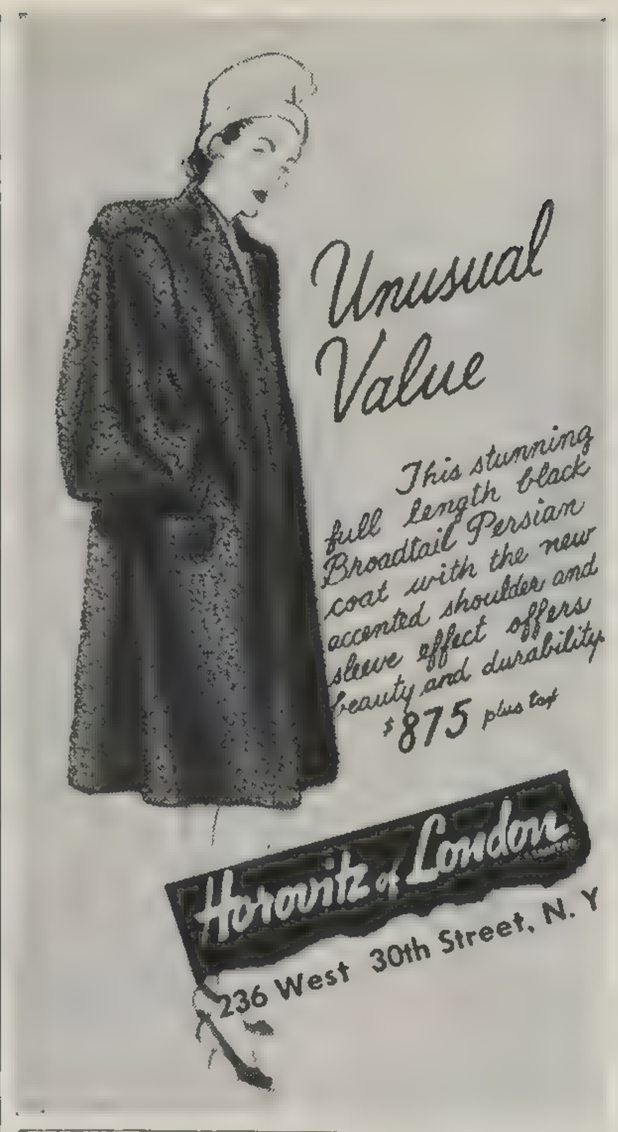

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Fascinating box-bag, neatly rounded and done to a queen's taste. Fitted interior! In black or brown suede, satin or felt; Morocco leather in red, black, navy or brown. $18.50 (Plus $3.70 Tax).

On mail orders add 25c postage.

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Here. British tweeds are here, and instead of being by the yard, they're by the suit: ready-to-wear ones—made in London. British Tweeds (the shop), at 727 Madison Avenue, has a stock of these suits ranging in sizes from fairly-generously-cut 12's to 16's. You'll find several colours, and several designs; collars like this, or the classic lapel. Under $100.

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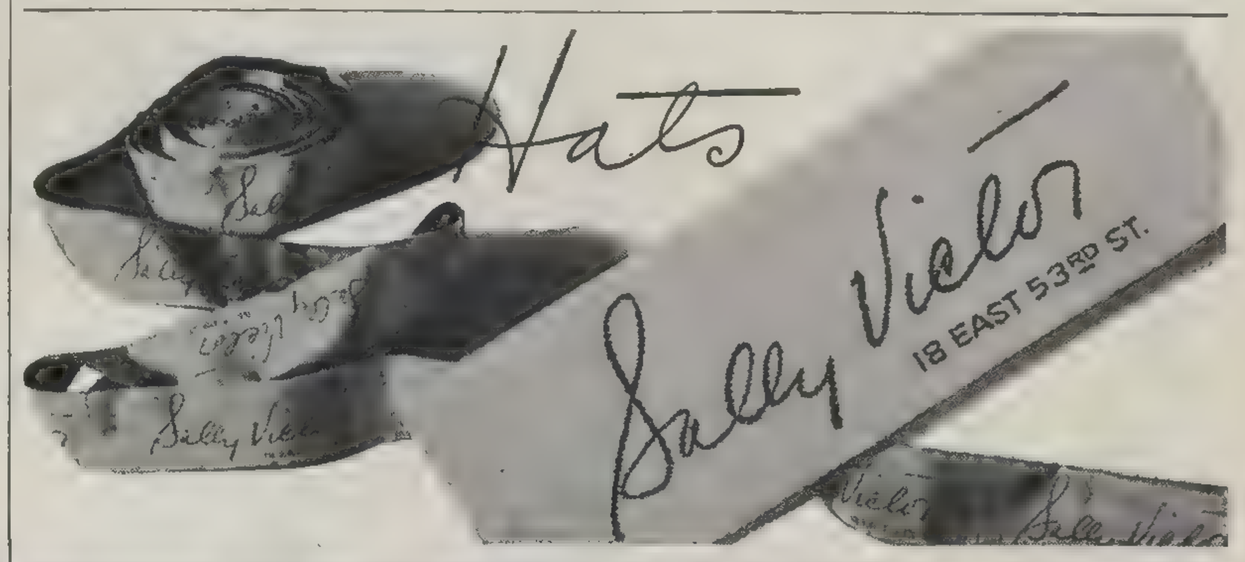

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$7.95 single size 72 x 90

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(Monogram $3 extra)

Matching Pillow Cases $2.95 each

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Wonderful. Washable. Touch of charm for any home. Blanket cover of quality rayon crepe, richly bound in satin—monogrammed too, if you wish. Eggshell, blue or tea rose.

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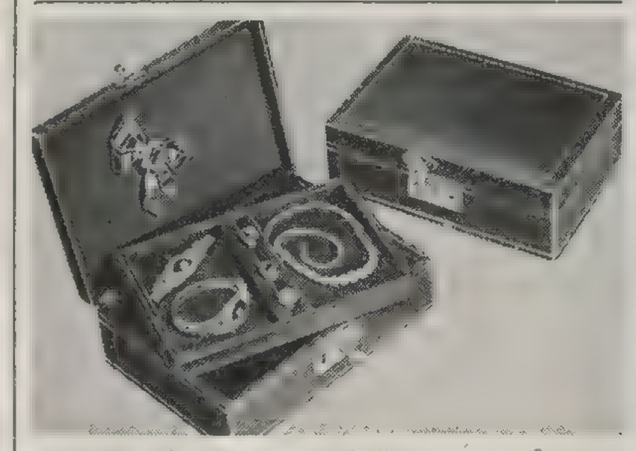

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Hound

...the Eye

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BAKER

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★Gives that ridiculously tiny, Chinese look to your foot. Definitely, a Slater find. Brown or Black Suede with bright nailheads.

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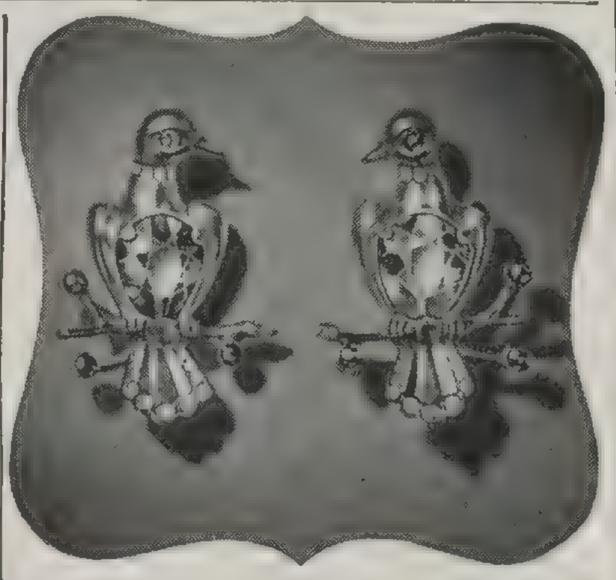

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17.95 - 79.95

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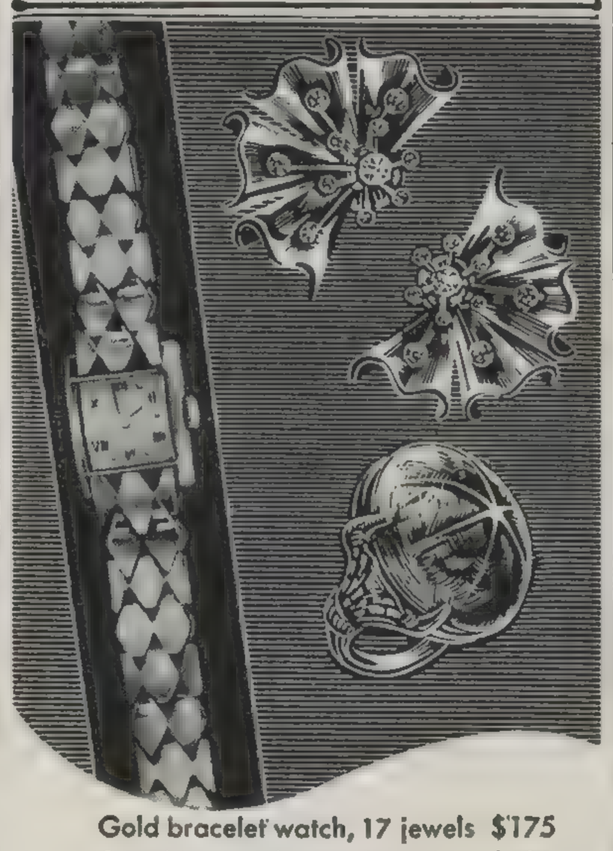

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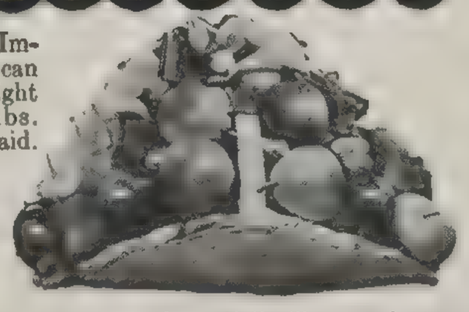

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$14.95

Select your gifts from new beautifully illustrated 1945 Blue Goose Gift catalog . . . write for it NOW. See for yourself this fabulous, juicy fruit—big du Comice and d'Anjou pears, enormous Delicious apples, golden oranges, Coachella Valley dates, meaty mammoth walnuts, etc. Supply limited—order early before December 1st to insure getting these beautiful, choice fruits.

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Memberships for 9 months, $31.00; 6 months, $22.50; 3 months, $14.00. (Includes "Luxury" Christmas Basket, then 8, 5, or 2 additional monthly packages in months you desire.) No shipments April, May & June. All shipments express prepaid and guaranteed to arrive in perfect condition.

Write or wire today for new Gift Fruit Catalog in full colors.
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Shop

Your Hair. First came the machine-made permanent wave, then came the chemically-made (or cold) wave. And now, there's a newer-still idea, a Raymonde Laboratories development called the Deterjalized Wave: it falls somewhere between the hot versus cold camps. It's a process, too—not just a formula—and one of its most skilled sponsors is Bernard Az Guro, of 441 Madison Avenue. First your hair is shaped, then it's deterjalized (and before we go on, this word means *scoured.* Curls are then wound with plain water, wrapped with water-soaked pads, and the permanenting itself is a matter of *steaming.* We like the results: the hair has body, but is not crisp; has a sound basic wave, but is not early-Shirley Temple.

Look Who's Back. The St. Mary's blanket people have their famous "Lamar" blanket back to pre-war specifications, which means that it now measures 72″ by 90″, and has six-inch rayon satin bindings. It's as downy as ever, as washable as ever; several pastels and white. Mosse, 659 Fifth Avenue.

BAKER

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Here's a splendid gift for "HER" that's truly personal. It's a set of 12 Powder Puffs, made of fluffy baby lambskin; each puff personalized with monogram or FIRST NAME, in gold. Packed in a clear, after use plastic Box.
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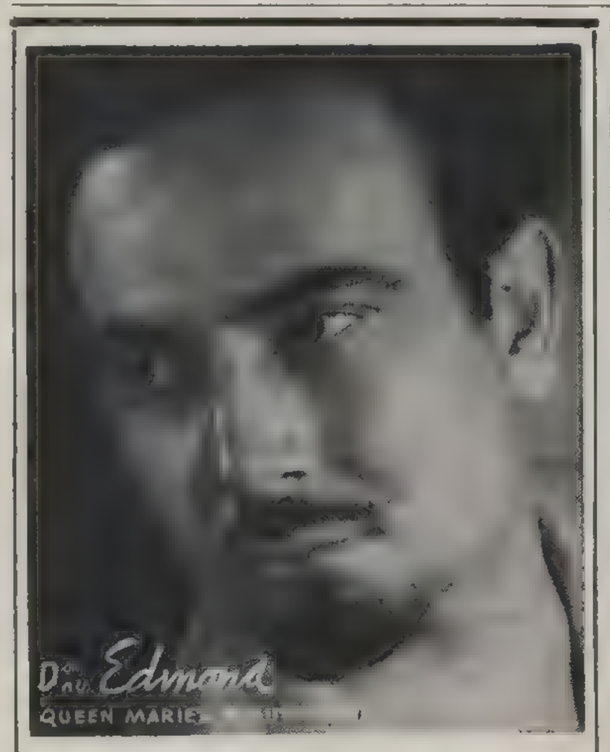

SILVER BLONDES
The famous hair coloring challenger announces the opening of a new, special Silver Blondes Department.
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PRANA HOUSE OF BEAUTY
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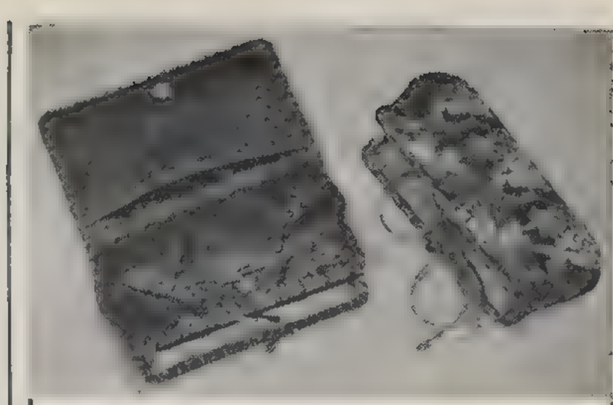
Lovely Young Lines Now Yours
Firm, uplifted bosom with permanent separation achieved by RUTH MERZON's wired brassiere, $20 up Over-endowed minimized, average enhanced, to the small bosom we add inches of naturalness with our Magical Bra—to order, $10 up. These same brassiere features also built into our bathing suits and lingerie. Send measurements with order. Address Dept. V-10.
RUTH MERZON *Corsetière*
666 FIFTH AVE., NEW YORK 19, N. Y.

Hound

...the Eye

Wrap It, Please. You can wrap it around—this négligé has almost robe-like lap, although it's definitely a négligé and therefore pretty and feminine. Of rayon crêpe, in either pale pink or blue, trimmed with triangles of hand-run Alençon-like lace. Sizes 10 to 20; $39.75. From the shop of Gertrude Heaney Kane, 745 Fifth Avenue—the Squibb Building.

Something Wonderful Has Happened . . . we're thrilled, thrilled, to find that rayon stockings of the pin-money variety can look the way the very expensive pre-war stockings *could* look if you happened to be lucky enough to find them, at the time. What has happened now is that Gotham stocking makers have let colours go grey—a graceful toning-down of standard shades—and the result is a look of great sheerness, and a neutral-ness that's amiable to any colour costume you wear. The Gotham shops have a Grade-A greyed stocking that's 51-gauge rayon, and sells for about $1.10. 634 Fifth Avenue, for instance.



GOOD COMPANY—This compact case (billfold combined) will be doing the rounds with you. By day it can be pigeon-holed inside your purse. Taken along with you at night, it will add glamour to your costume. Your glasses can be just as festive in the handy spec case.
Of rich brocade or tie silk.

Compact case.....$9.60
Spectacle case.....$6.50
Change purse (not shown).....$7.80
All prices include tax and postage.

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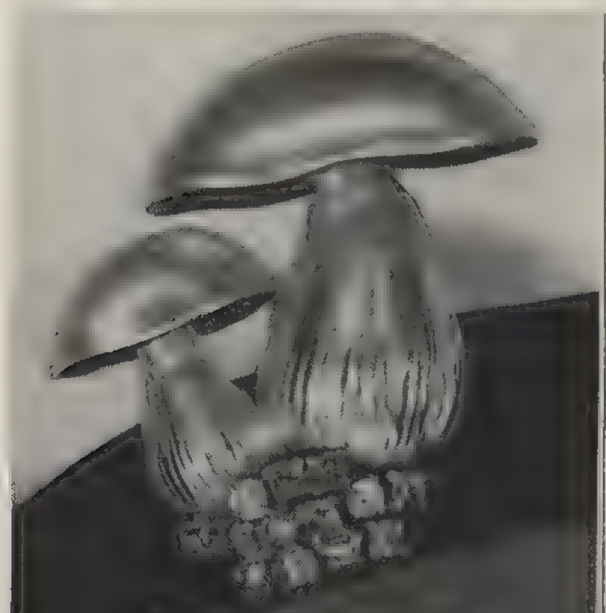

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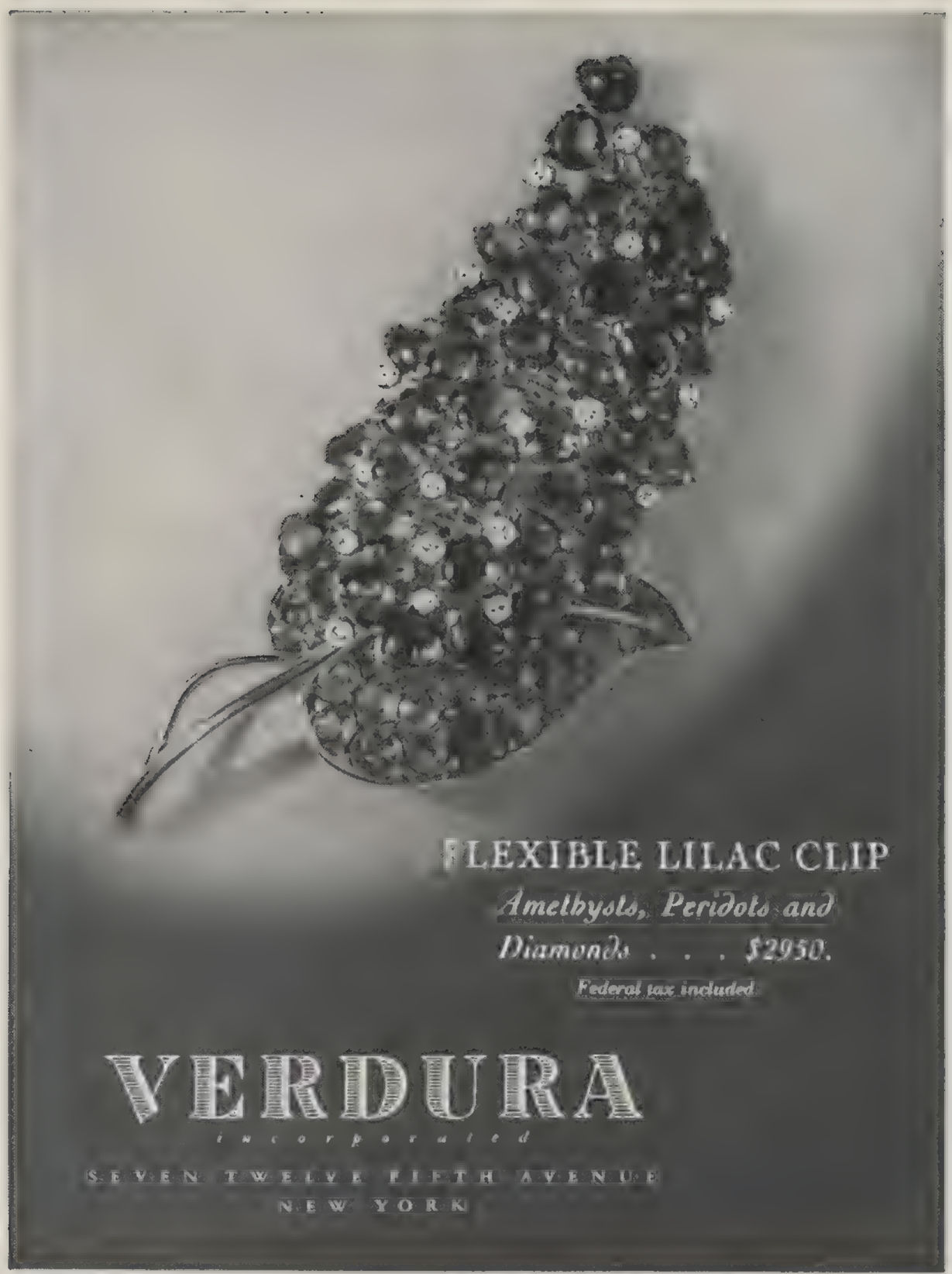

Shop

Christmas Overseas. As you probably know, the period between September 15 and October 15 is overseas package month. During this time, boxes can be sent to soldiers without the letter-of-request routine that prevails during the rest of the year. This year, postal regulations are as usual—packages must weigh under five pounds, measure not over fifteen inches in length, or thirty-six inches in length and girth combined. And the shops that prepare food packages will charge you red points, this year, for any rationed foods sent—this applies both to soldiers and civilians overseas.

• Fraser Morris and Company of 630 Fifth Avenue specializes in food packages. Actually, the Rockefeller Plaza shop is a front for this firm—the well-oiled machinery is housed elsewhere in the city, where packing, clerical work, and production in general goes on, and the atmosphere is post office. Here, too, a research analyst operates, keeping tabs on all information that comes her way. She knows what foods keep best, what's most likely to please—and what's least likely to crumble en route. Her findings, in turn, turn up in Fraser Morris' suggestion list—which includes books, chewing gum, cigarettes, as well as food; and for which you can pay anywhere from $3.95 to $11.75.

• Alice Marks (who has just moved to 9 West Fifty-seventh Street) has about half-a-dozen standard food packages, but she

Hound

oversees overseas packages

also works with you on individual ideas. Her price range is from about $5 to $10, and while her shop will *do* the mailing, the charges for same are not on the house. Anyway, almost everything in the food department here is shipped in tins. Miss Marks has her own chocolate bars—these are double-wrapped in silver paper, and it's reported that this way, the chocolate can be sent safely to the Pacific. Everything in the Alice Marks food packages will be holiday-wrapped, and Miss Marks has a surprise-in-every-package program: these gifts are not the Cracker-jack-ish sort of surprise but are leather photograph frames, kits, et cetera. • Bellows Gourmets' Bazaar had, it seems, a tremendous success with their special fruit cake baked inside a grapefruit shell; hence they're doing these in quantity this year. The price is $2 a pound, and the average cake weighs about one-and-a-half to two pounds. Again, there's been some re-shuffling of ideas and last year's experience will be to this year's advantage....This shop found that service-men love fruits in brandy, like such oddities as trout paté, anchovies, et cetera. And in keeping the weight of the packages down, the prices, too, seem to stay down, which will probably be all right with you if you're going to do a flock of gifts. The average B. G. B. price turns out to be under $5 a package. • Then there's Enoch's Delicatessen—872 Madison Avenue—the Hattie Carnegie, we suppose, of delicatessens. Here they speak

(Continued on page 110)

Hobé

JEWELS

hand made in their entirety

GOLD AND STERLING

At Fine Stores and Quality Jewelers

HOBÉ, 10 E. 49 STREET, NEW YORK

RUSSIAN BROADTAIL **$1250***

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Taut-waisted deep armhole coat, with wrist-hugging sleeve and self belt.

15 WEST 57th STREET, NEW YORK

*Plus 20% Fed. tax

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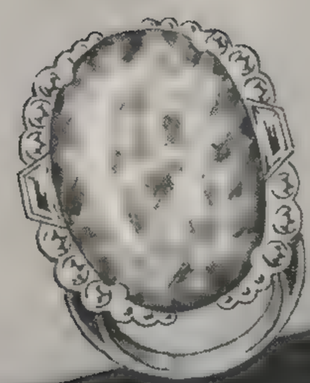
Important Gifts

Join the four generations who have depended on LINZ for their most "I-love-you-truly" expressions. Here are two current suggestions, subject, of course, to prior sale.

Hand fashioned Yellow Gold of 14-karat fineness is this exclusive Pin offered by the Linz Jewelists. The Golden flowers are accented by Linz Diamonds that sparkle more brilliantly than drops of dew, $1,500.

For those born in October, or for those who just love Opals . . . this Palladium Ring frames an Hungarian Black Opal of remarkable blue and green harlequin markings. Round Diamonds circle the Opal with a fancy-shaped Diamond on each flank, $1,600.

(Illustrations exact size—prices include tax.)



Incomparable LINZ

The South's Greatest Jewele
Established 1877
DALLAS

Shop Hound

oversees overseas packages

(Continued from page 109)

in terms of crêpes Suzette, caviar, *babas au rhum*, and no less, so if that sounds like your soldier (or the way Christmas sounds to him), try Enoch's—between 70th and 71st on Madison.

• We did a tour through the recently re-opened Charles Bon Voyage Shop at 340 Madison...the ground-floor is Sam Goldwyn: the food looks positively glamourous—almonds under Cellophane, caviar under glass, and the sweetness of Persian melons in the air. But upstairs we found an office and assembly line at work—a smooth-running shipping office. Charles has seven standard soldier-packages, ranging from $3.10 to $7.16. Prices include postage and insurance, and the foods are packed in such a way that they can safely follow a soldier to re-location centres. Almost everything is tinned, and if you're worried about can openers, there's a gadget on most guns that can open cans.

• Then, Lewis and Conger, at 45th Street and 6th Avenue, have some collections called "Canteen Goodies." Besides these things, you can do a sort of cafeteria-style gathering, filling a carton (or cartons) which L. & C. will ship for you, with Thermax heating pads, Latex pillows, vest-pocket face-cloths and soap, and a pen called the "Inkmaker," which, as the name implies, generates its own ink.

• And Hammacher-Schlemmer has lots of nice food-boxes—boneless chicken, kippered shad, mushrooms sautéed in butter, et cetera, plus a current success called "Gin Rummy Cake." 145 E. 57th Street.

The Waistcoat Cape

BY FROMM

In Pedigreed Natural

SILVER BLUE FOX
$650

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New glory in fur luxury finds expression in this exquisitely created waistcoat cape with tailored-in muff effect. A designer's masterpiece of superb quality Pedigreed Natural Silver Blue Fox.

A. Bishop & Co.

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Overture to romance

To delight the senses as swiftly and surely as a lovely melody, the House of Houbigant has created this new fragrance—Chantilly.

You'll find it light, with a faintly spicy accent and lingering ways . . . a perfume to inspire second looks and, perchance, romance!

Contro
the quality elastic yarn
Contro holds that fashion line. In foundation garments, sportswear, even shoes, Contro gives them a new talent for holding, molding, controlling with the greatest of ease and comfort. What's so different about this wonderful new elastic yarn? Vitalin—Firestone's rubber vitamin, that means greater tensile strength, longer elastic life. For finer, smoother fit—for flattery in all your fashions—look for the Contro label. More and more Contro is again becoming available. Remember it. Ask for it.
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Firestone
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THERE ARE THREE VOGUES:
AMERICAN, BRITISH, AND FRENCH
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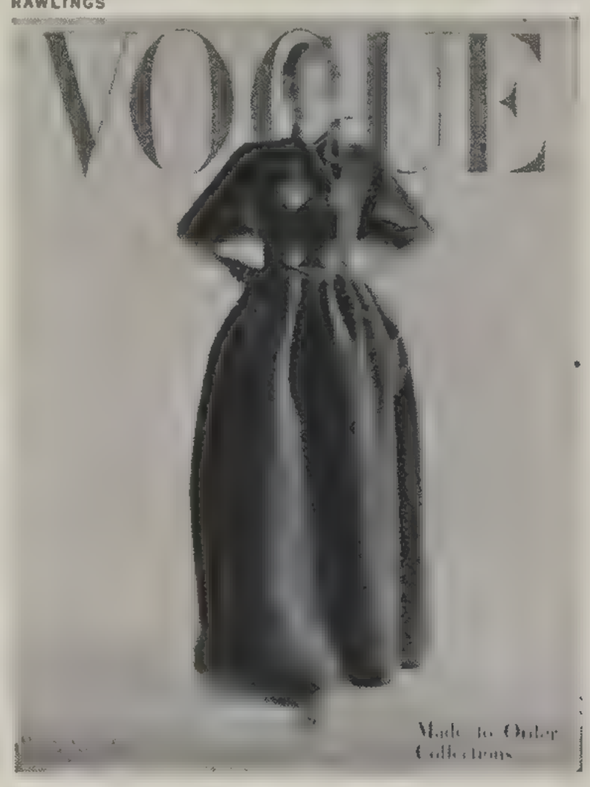
RAWLINGS



COVER: Almost as small as a head can be, as wide as a skirt can be, as big as sleeves can be...this dinner costume of shimmering hyacinth-grey velveteen. It crosses a things-to-come quality with an 17th century Delft look. The facts: a tight felt cap (to keep on in the theatre), a buckram-supported skirt, and ceramic-buttoned jacket. Original design, to be made to your order at Henri Bendel.

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AMERICAN DRESSMAKERS

14 PAGE REPORT ON THE AUTUMN SHOWINGS OF AMERICA'S FAMOUS MADE-TO-ORDER HOUSES...NOW NEWLY ASSOCIATED

"THE American Dressmakers" is the understated name that some of the great American made-to-order designers gave themselves when they formed their association early this spring. Their individual names are celebrated. Only their association is new. From the beginning these designers of custom-made clothes have been intense isolationists. Until now unified only in their determination to guard their exclusivity.

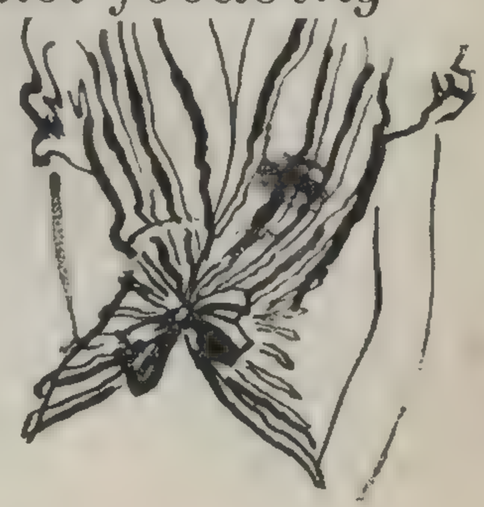
There have only been a dozen or so designers of made-to-order clothes in the East, a handful in the West. Some have their own establishments. Some have been a feather-in-the-bonnet of specialty shops. (These, in the beginning, were called "French rooms" and most of their business was copying in their workrooms Paris models which they had imported exclusively for that purpose.) Always, their concept has been to make clothes for women to whom money and time mean little...but fit and chic and workmanship and suitability and the guarantee of exclusivity mean a great deal.

This direct contact with the customer which the made-to-order houses have, has in turn shaped the designers' own development. In their collections subtleties of colour, often, rather than accepted colour-dramatics, are found... finesse in detail...fashions that do not so much boldly set trends as chisel out advances in design. Each had developed its own perceptible characteristics, special excellences. These are never fashions for exploitation, revolutionary treatments.

If the silhouettes in several collections do simultaneously show the same general growing amplitude, use of colour, treatment of furs, interest in evening fashions...it is because the same forces—world news, atmospheric pressure, government regulations, fabric supplies, tenor of the country...are sounding off simultaneously on these designers' sensitivities.

• Detailed report of the collections on page 206.

The news here...tucked deep-sleeve detail; tucked waist-focusing device. And, on the facing page, the brown velours de laine Dandy's coat with Persian lamb in the pleat.



DESIGNED BY FIRA BENENSON OF BONWIT TELLER

Madame Valentina, always the advocate of line through drapery, here makes a point of extemporaneous drapery, using two skirts: one, black and stationary; the other, bright blue and so fluid in her hands it becomes front-drapery and bodice. Note: the evening cane and high bound Grecian coiffure.

HATTIE CARNEGIE ARTHUR FALKENSTEIN

The news here . . . suits with long, molded-torso lines, collars up.

Left: High-closing pearl-button long-torso suit, navy-blue wool.

Right: Narrow, moulded, and bold grey-black-green wool suit.

MRS. STANLEY GRAFTON MORTIMER, JR., wears a bare-shouldered dress based on the narrowness of its own line, of slender organ-pipe pleats standing to the floor in back. Black rayon faille taffeta, made to order at Bergdorf Goodman. Coiffure by Paschkes.

GEORGE PLATT LYNES

HENRI BENDEL STEIN & BLAINE ADRIAN

*The news is here . . . emphatic return of the long evening dress. Left: mermaid skirt, sequinned jacket. Centre: peplum dress of shirred red velvet.*Right: side-swept satin*skirt, jersey top.*

*RAYON

The news here . . . black paired with brown, contour town coats. Left: Brown back-flaring wool coat over a black dress, brown Ascot. Right: Brown and black midriff coat; wide-top sleeves, bulky top.

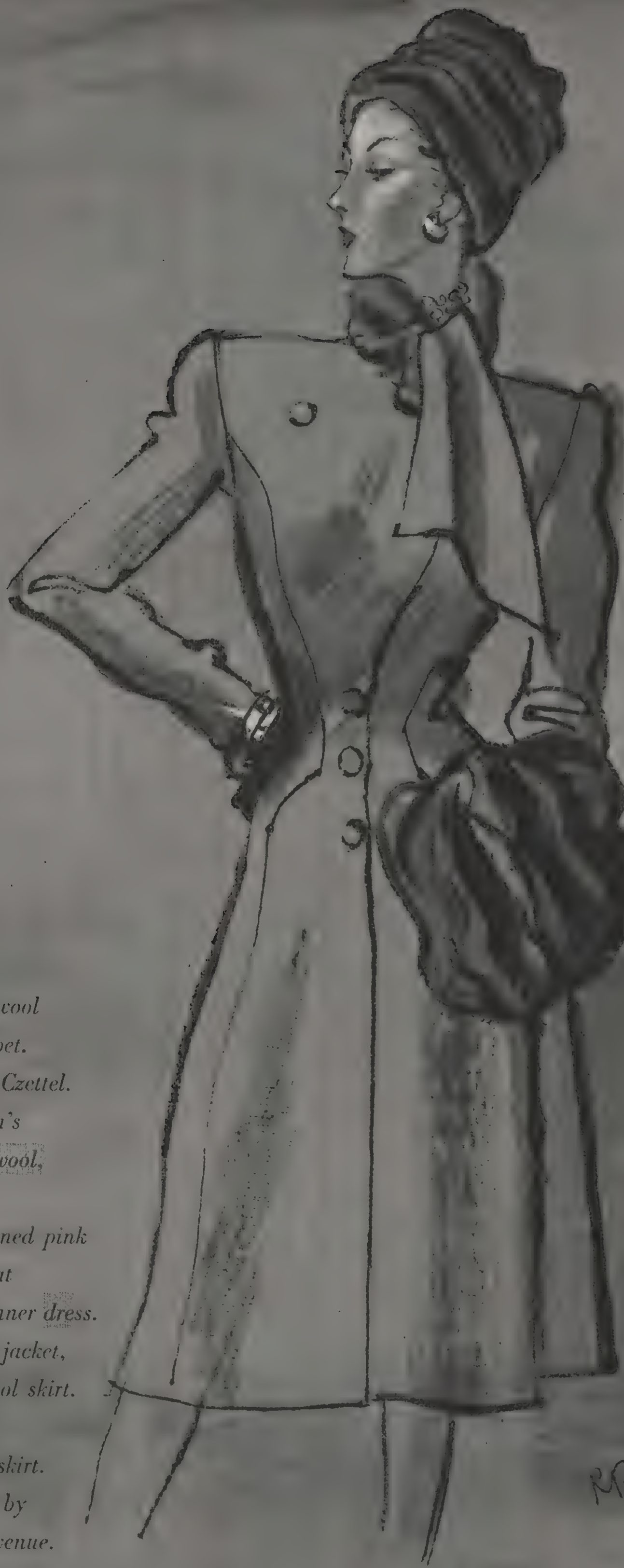
BERGDORF GOODMAN HENRI BENDEL

DESIGNED IN COLOUR. On the facing page: Robe de style in three parts; very décolleté jersey blouse, blue satin underskirt overlaid with a wide, gathered-about-the-hips satin overskirt. Small sketches: Short dinner-dress, pink chiffon takes the Vee to the waist. Smoky black-blue wool suit, square top, triple-flap pockets. Elbow-puff dinner-dress, navy-blue silk faille. • All, Hattie Carnegie

ORIGINALS ON THIS PAGE, ALL, HATTIE CARNEGIE

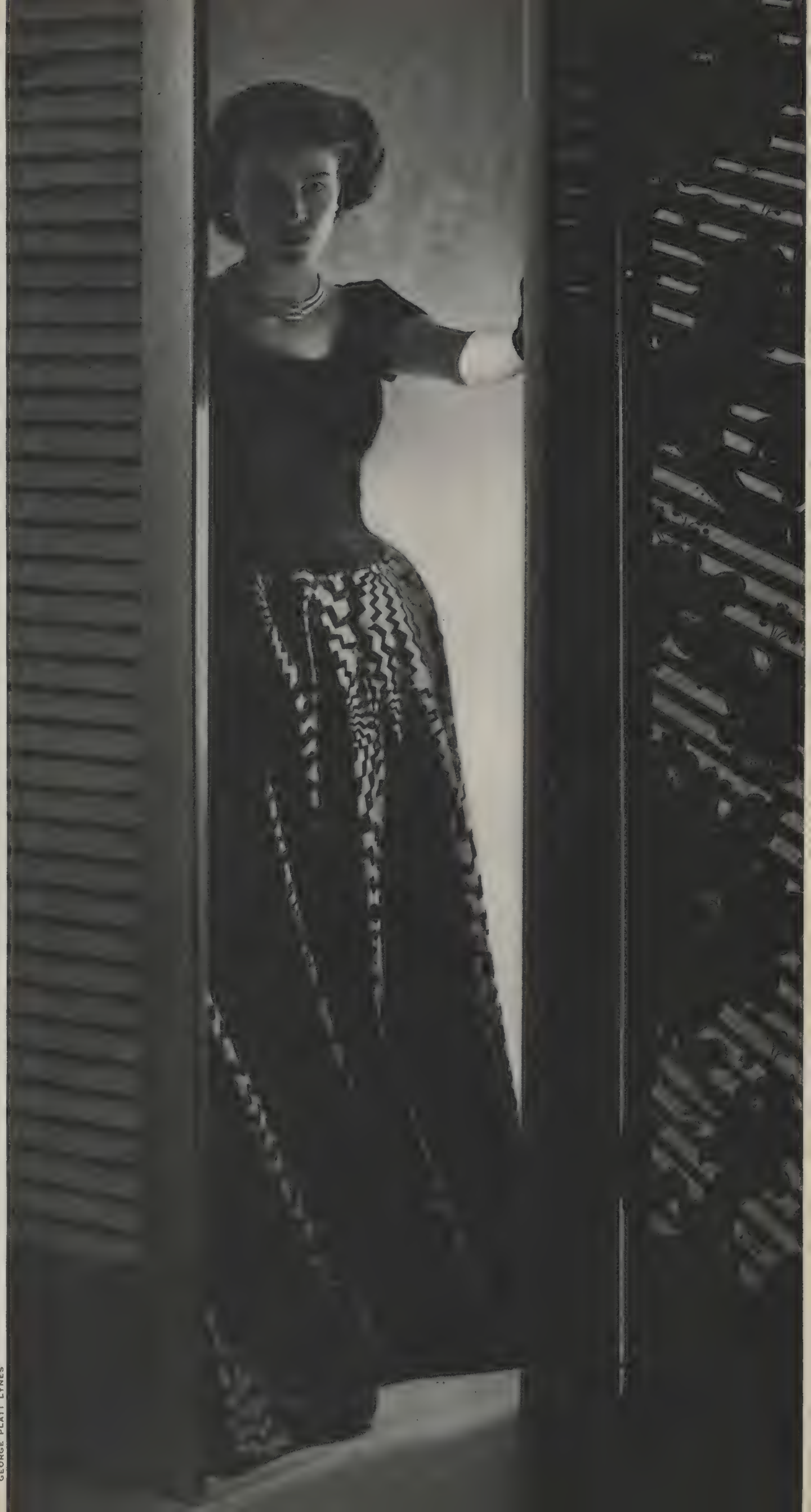
ADRIAN ORIGINAL

SMALL SKETCHES, ALL ORIGINAL DESIGNS BY SOPHIE OF SAKS FIFTH AVENUE'S SALON MODERNE



On this page: purple wool princess coat. Mink tippet. Jay Thorpe original by Czettel.
• *Opposite page: Adrian's cape costume of taupe wool, crêpe, gold sequins.*
• *Small sketches: sequinned pink plaid tweed evening coat and muff. Burgundy dinner dress. Cinnamon faille dinner jacket, lace and jet edging. Wool skirt. Jersey dress, rounded shoulders, full-in-front skirt. Small sketches: designs by Sophie of Saks Fifth Avenue.*

JAY THORPE



MME. PHILIPPE DE CROISSET wears a "sweater" gown with the grand manner of a robe de style: the black velvet basque hugs close, melts into a curving, full, cut-velvet skirt...shadow play of black on black. By Sophie of Saks Fifth Avenue's Salon Moderne.

GEORGE PLATT LYNES

The news here . . . waist-whittled town day-costumes, in fur and wool. Left: torso dress, cartridge pleats. Centre: bow-back Russian broadtail coat, baum marten collar. Right: knitted midriff beige wool town dress.

The news here . . . the smooth, rounded shoulder, bulk above the elbow in the shawl evening dress opposite, and, below, in the grey dress and triple-cape with timber wolf ranging at the hem-line, muff, hat.

HERMAN PATRICK TAPPÉ

THE NEWS IS IN THE SHAWL (facing page). The dinner-dress beneath is a long-sleeved black rayon jersey sheath slashed to the knee. Wrapped round its bare shoulders and fastened at the back is a jersey shawl banded in gold-fringed, Chinese, embroidered silk taffeta. Precious jewels and made-to-order dress, both Bergdorf Goodman. Colour at her finger-tips is Peggy Sage's "Shimmering Dark Knight."

RAWLINGS

Bérard

Paris Grey. Pastel portraits by Bérard of two vivid young, grey-haired Parisians who make grey a fashion

MADAME PIERRE COLLE, *above and left,* sketched by Christian Bérard, who has recently turned to portraiture, has been commissioned to paint Queen Elizabeth of England. Madame Colle, beautiful Mexican wife of the Parisian art collector, has emerged as one of the most elegant women of post-liberation Paris. Slim, silver-haired, with a vivid bronze skin, she wears much grey and clear yellow to emphasize her extraordinary colouring. She is dressed by Castillo, the rising Spanish designer; her cap... yellow aigrettes, silver sequins...is by Maude et Nano. MADAME GEORGES AURIC, *opposite,* talented painter of children's portraits and the wife of the noted French composer. She, too, has the striking combination of grey hair, warm, dark skin. Her elegance is instinctive; she is impatient of time spent away from her painting, chooses her clothes quickly from Lelong, whose house is conveniently close to her Faubourg St. Honoré flat. Bérard sketches her in a grey plaid wool dress from Lelong, typical of the definite simplicity she likes; on her short, brushed-up hair she wears a little cap from Maude et Nano, stuck through with a single great white peacock feather.

LISBON AND MADRID

René Bouché, a Vogue artist, who formerly lived in Paris, returns to Europe after five years in America . . . here are his first notes and sketches

LISBON, Summer 1945. I had forgotten the devastating beauty of this country. It is in this environment of the sea that one can understand Cézanne, here and beside the Mediterranean. How can one forget these colours! It's an adventure to find such beauty again, almost a shock with a feeling of shame for having forgotten it. There is a continual lump in one's throat to see endless and everywhere, at all times of day, such colours and shapes. Perhaps, as a European, one takes them for granted and one has to go away and come back to discover how strong they are.

Every street is a room with individual feeling, not just a thoroughfare. Every house has its own individuality as a person has his own face, his own age, and the houses and streets all fit together like a family. Streets and squares are so small compared to American measure, almost like toys, and yet they have such grandeur and nobility. As a painter, one doesn't have to crystallize the beauty out of the subject, one doesn't even have to see the beauty of it. It's just there, so strong, so abundant that one never can catch it all. For the eyes it is paradise.

But for the eyes only! Not to live in. Coming from New York one feels that one has not only travelled in space, but backwards in time too, and that one arrives in Lisbon in the 17th century. People live, and apparently think, as they did three hundred years ago. They work and live in such lamentable conditions, with such nonsensical social maladjustments that the trolley cars and motorcars are like coincidental props with no relation to life in general. Not to mention the incongruity of plumbing.

The social and the well-to-do seem the same all over the world. It is the great masses, the natives of Portugal, who form a sort of macabre folklore that is Portugal. In the street, life seems to go on without women. That is, one sees only prostitutes, or the poor and overworked, or the fishermen's wives. The well-brought-up Portuguese woman is not seen on the streets or at least never alone. The young men talk amongst themselves, bored and frustrated. On the main square of Lisbon I saw an old type of icebox exhibited in a store window. To illustrate its purpose to the public, the open icebox was neatly filled with medicine bottles instead of food and all day long it was the only store on the square with a crowd gathered around the window.

The food in Portugal would be a miracle in any century, it is so good. It is a delightful sensation to rediscover the intense taste of a pear, or an egg, or of meat! Eating is exciting and people eat and drink a lot. In restaurants, each meal consists at least of four courses including soup, fish, meat, dessert, and lots of wine with it. In an absolutely first class place, *(Continued on page 200)*

HALF THE MADRID POPULATION BEGS

MADRID CAFÉ SCENE

MADRID'S EVER-PRESENT MILITARY

STREET SCENE: MADRID

LEMUS

EMILIO FERNÁNDEZ—"EL INDIO"

LEMUS

MARGARITA AND EDUARDO VILLASEÑOR

RALPH CRANE

EZEQUIEL PADILLA

ABOUT PEOPLE...
IN MEXICO

BAKER

RISING above the plateau of Mexican politics, science, art are these seven people—a movie director, an economist, a powerful labour leader, an archæologist, a writer, a film star, a controversial diplomat. Seven very various people, but all on the peaks....

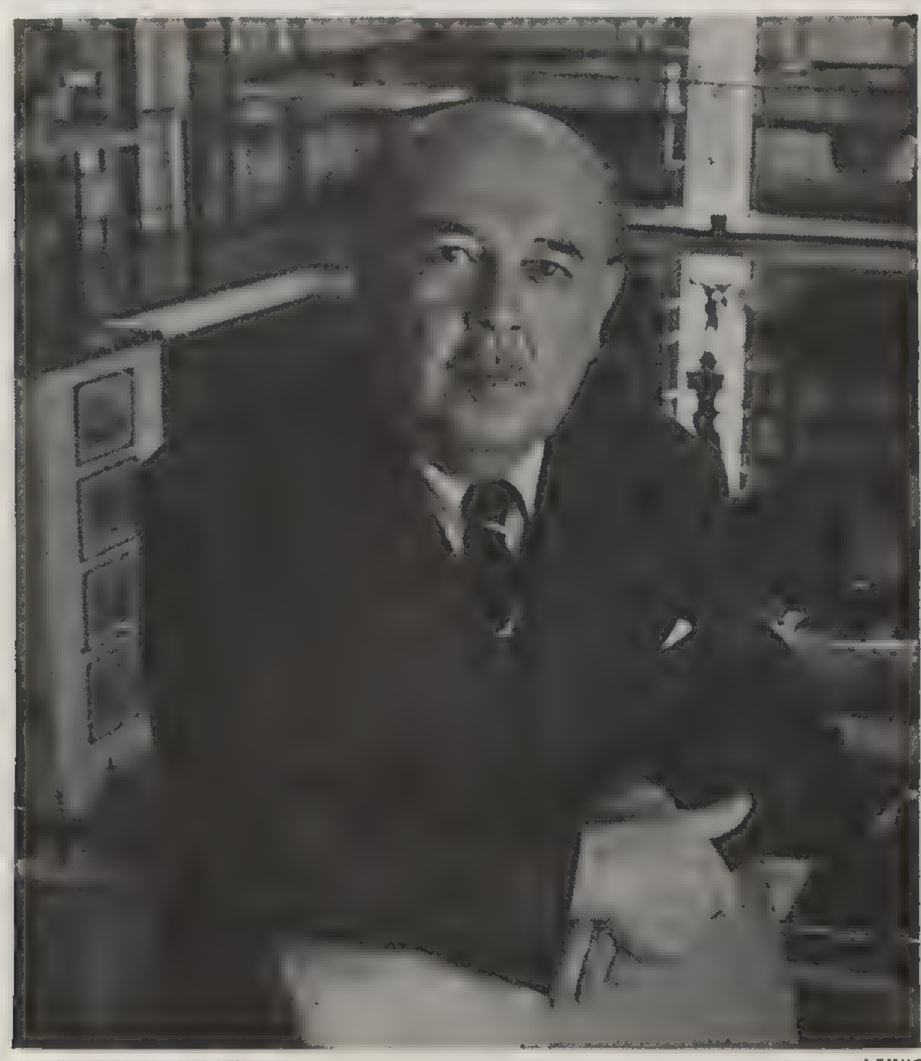
EMILIO FERNÁNDEZ—"El Indio"—is writing and directing some of Mexico's best movies, movies eloquently and idiomatically Mexican, not just Lubitsch and Hitchcock with Spanish accents. This big, handsome, exuberant man has done more than anyone else to make the motion pictures Mexico's third-largest industry. Fernández was born in the pueblo of Hondo, in northern Mexico; his father was half-Indian, his mother pure-blooded Kickapoo. When he was ten years old, he joined the haphazard Revolutionary army, marched and killed in the daytime, slept, rolled in a serape, under the stars at night. He was a Lieutenant Colonel when, in 1923, he was

LEMUS

ALFONSO CASO, WITH HIS DAUGHTER BEATRIZ

VICENTE LOMBARDO TOLEDANO

RALPH CRANE



ALFONSO REYES

LEMUS

MARÍA FÉLIX

caught fighting on an unlucky General's side and sentenced to prison for twenty years.

Within a few months he escaped, swam the Rio Grande, and hitchhiked to Chicago, where he dug ditches. He went to Hollywood as a movie extra, and got his first glimpse of Dolores del Río. On the spot he decided that one day he would write and direct films that would bring her dead-pan beauty to life. Two decades later, he did it. After various rackety work in Mexican movies, he finally was given star-billing in the movie, "*Janitzio.*" With Dolores del Río, he made four great pictures—"*Flor Silvestre,*" "*María Candelaria,*" "*Las Abandonadas,*" and the new "*Bugambilia.*" All of El Indio's movies are conceived in quiet anger, and concerned with social injustice: the Indian's stark poverty and need of land, the Mexican's maltreatment of women, the ruthlessness of the military, the avarice of certain labour leaders. He by-passes the clichés of moonlit haciendas and strumming guitars, shows in sharp focus the violent vicissitudes of humble people. Now he is working on "*La Perla de la Paz,*" from a story written for him by John Steinbeck.

EZEQUIEL PADILLA is a storm-centre in Mexico today. As Foreign Minister, he went to the San Francisco Conference, supported the acceptance of Argentina—a project wildly unpopular with his own Leftist country—and was forced to resign from office when he came home. His opponents said that he was simply the fall-guy for the U.S. State Department, was acting against Mexico's own best interests and ideals. His friends said that he had transcended the narrowness of nationalism, was a heroic champion of hemispheric unity. His friends were out-shouted, and Padilla was out.

For a month or so there was no news of Padilla. He seemed to have retired from politics *(Continued on page 194)*

Blueprint for good behaviour

"The House of Tomorrow spells doom for love and simple eccentricities"...By Marya Mannes

ANYONE who views post-war morals with alarm need only look at Tomorrow's Small House, as a recent exhibition at the Modern Museum calls it. It is, in model form at least, an absolute guarantee of chastity. The designers of the future have made sin impossible by a series of architectural principles far more potent than statutes or sermons.

In the first place, this pre-fabricated dream is two-thirds made of glass. Not glass bricks, not frosted glass, just window-glass—the stuff you see through. Every corner of the room is thus flooded with light, abolishing shadow. This would be all right if the room fronted on virgin forests. But the house of the future consists very often of a row of such rooms all facing on a common terrace or patio. Anyone on that terrace can, by simply walking from east to west, look into all the rooms at any time. This would be discouraging to all but the most brazen exhibitionists. There are curtains at hand, to be sure, but drawing them across the mammoth panes would be a rather crude advertisement, if not downright misleading.

The architects have, with fiendish ingenuity, done away with hallways, cubby-holes, attics, or any enclosed space where darkness or the shutting of a door could ensure at least a modicum of privacy. The modern house, in fact, is remarkably free of doors. Instead, there are movable screens, often slatted, movable partitions, easily displaced, and a number of other devices by which the fourth wall—the shield of man—is dispensed with.

Even innocent children have no privacy. Not only is one of their walls made of glass, but the wall between their beds can contract and disappear at the touch of a finger. Moreover the kitchen wing is often so designed that Mom, taking her pre-fabricated roast out of the deep-freeze, can keep her young in oblique view across the terrace at all times. She can also see the guests at all times, as the kitchen is only a gleaming sanitary extension of the living-room. There is thus no opportunity for Dad to take the gents into the back room as there is no back room.

Possibly, the architects were designing this house only for the kind of wholesome American family that functions happily without love. But what happens when Louise grows up and has a fellow in after supper? At least the front porch of her mother's day was dimly lit or had lilac bushes in front of it; and Mom and Dad usually had the delicacy to stay inside the house. But where, in this crystal palace of the future, can Louise get away from her folks?

THE small house of tomorrow spells doom not only for love but for the simple eccentricities that made Uncle Ralph and Aunt May such amusing, if at times trying, people. Uncle Ralph can't try on his helmet of World War II without a battery of eyes turned on him from the terrace in pitying derision. Aunt May can't practice ballet positions in her underwear without danger of being committed to a place which has more privacy than she needs. And deviation from the norm will be magnified in direct proportion to the amount of light shed on it.

Architects, in their frenzied campaign for maximum lighting, seem to have forgotten the benefits of dark. Darkness is not only the mother of romance; it is the seed-bed of imagination. It need not be total darkness; a small lamp lighting the page of a book creates a special island surrounded by dark seas—a kind of optical privacy. But the new designers will have none of that. The room must be evenly lit, so that everything in it is apparent, at night as well as in day.

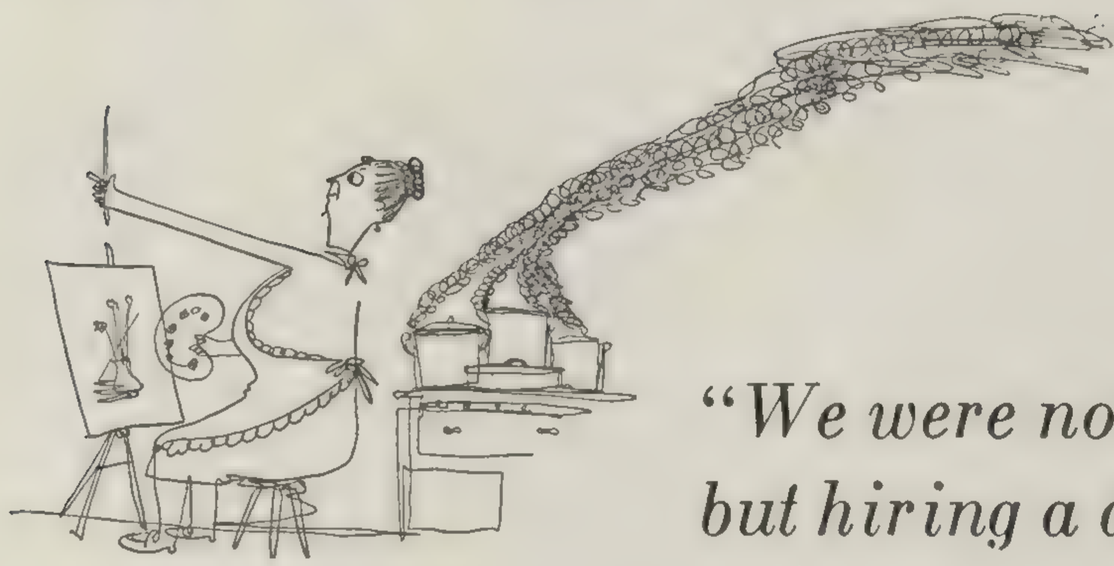
They forget, too, that hearing grows with darkness, as anyone who listens to music knows. Full vision is an enemy of full listening. It is hard even to speak softly and foolishly in a very light room. Night-club owners have known that a long time. But not architects.

It would be unfair to deny all the advantages of modern housing: brightness, airiness, economy, and sanitation. The fact that you can't get away with anything in a transparent house means also that a lot of minor vices will be forced to disappear: sweeping the dirt under the bed, sticking gum under ledges, examining your moles. The inhabitant must be presentable at all times, since he is at all times visible. It will produce a truly beautiful race.

On the other hand, will the race be produced? Is not modern housing the first step towards race-suicide? Supposing the brave new citizens can overcome their stodgy notions of privacy—is not exhibition as dangerous to love as inhibition? If Junior Sees All, will he ever be impelled to Find Out? Will not the human race become little else than specimens in glass laboratories, stewing in their own culture?

ARCHITECTS are people too. They had better watch out. They had better provide their houses with at least one dark, unwholesome corner, or resign themselves to the horrid fate they are meting out to their unsuspecting clients.

Our cook was a Thursday painter



"We were not financing a Guggenheim Fellow, but hiring a domestic"...By Daniel Catton Rich

[EDITOR'S NOTE: *Daniel Catton Rich is Curator and Director of Fine Arts at the Art Institute of Chicago. A noted critic of painting, he is also a biographer of painters—Henri Rousseau, Seurat, and Georgia O'Keeffe. He and Mrs. Rich have four children, live on Chicago's North Shore.*]

ELLEN hired Mrs. Mather because she looked respectable and during the first interview had stood nervously playing with her glove-button and saying "Yes Ma'am" to everything Ellen told her. After a string of sullen black Myrtles and Lurabelles who had either failed to turn up after their first Thursdays or had bawled at the children, "Git out of my kitchen" or objected to the vintage of the radio in the maid's room, Mrs. Mather's spare frame, her worn, eager face under a fluff of white hair, her deprecating manner, looked like the answer to a mother's prayer. "She's a lady, at least," Ellen told me when I got home that evening. "She reminds me a little of Mrs. Perkins, the cook Aunt Frances had for eight years."

"How old is she?" I asked after meeting the new incumbent at precisely the moment she was struggling with a gallon bottle of milk.

"She *says* she's fifty-nine," my wife replied doubtfully. I mentally added another twenty years to Mrs. Mather's vital statistics.

"We're to call her *Mrs.* Mather, not Martha," Ellen went on. "I rather like that. Makes her seem more like a housekeeper."

I said that I doubted whether the children would learn this innovation. Long ago they had come to address the transient as "Maid, Maid." It saved wear and tear on their developing brains.

Dinner that night was tasteless but as Ellen remarked, "You should never judge by the first meal." Mrs. Mather looked positively old-world in a starched, archaic apron. She forgot teaspoons and the mashed potatoes came in with the coffee but she fluttered about, trying hard to please. As employers, I must explain, we are in the strictly undesirable class. We have a cold house in the country with a heating plant growing steadily anæmic for lack of oil, four strenuous children, and an A card for the Chrysler. We offer a royal ransom as wages go, but recent history has proved this is not enough.

This was a Monday. Tuesday and Wednesday Mrs. Mather did a little better. "I'm really encouraged," Ellen reported. "Of course, at her age it takes a bit longer to get onto things but I'm sure she'll pick up. She tells me she used to be a school teacher. Poor thing, she's obviously come down in the world."

"To my way of thinking she's gone up. You can't tell me she ever made thirty-eight dollars a week teaching in Vermont."

"No-o," admitted my wife, "but money isn't everything, Robin." It was one of those startling prophecies that I most respect her for.

I CAME home Thursday faintly interested in Mrs. Mather's reaction to her holiday. I have learned that the first Thursday in the career of a new cook is crucial. If we can boost her over that hump she may stay. I dislike changing servants.

"How is Mrs. Mather?" I asked my eleven-year-old David. David would be bound to know. He is our family Gestapo and can always be relied upon to tell us what girl his sixteen-year-old brother has taken to the movies, or what the teacher said to eight-year-old Susan about her reading test.

"She's still in her room, Dad. She didn't go out."

That was definitely bad. No one can stand our ménage without at least one furlough a week.

"Is she packing?" I asked apprehensively.

"I don't think so, Dad. She spent the afternoon hanging out of her window, painting a picture of the garden."

"A picture?" I was frankly appalled. To date we had employed, among others, a psychotic, a shoplifter, a nymphomaniac, and a Seventh Day Adventist but I had innocently thought our home was safe from artists. I had supposed that at five o'clock when I turned my back on the renaissance portal of the art museum I direct, that I was to be a free man. "A picture? Are you sure?"

David nodded solemnly.

"BUT why hasn't she said anything about the paintings we have all over the house?" I asked, looking perplexedly from the Légers to the O'Keeffe.

"I don't think Mrs. Mather calls those things *pictures*," explained David pointedly.

The more I thought it over the less I liked it. A man's home is his castle—even if the castle is an Early American farmhouse. For hours every day I was professionally concerned with the artistic temperament, either trying to soothe it in person or surveying its good and bad products. But I remembered that a cook in the house also washes dishes and so on Friday night I said casually to Mrs. Mather, who had the sink piled high with a tottering superstructure of our Wedgwood and crystal, "I understand you painted a picture. Would you care to let me see it?"

I had been considering the situation. Suppose, after all, the woman *was* a genius—one of our undiscovered American primitives. There was a fad on—a fad for the paintings of the self-taught. In rapid succession, John Kane, the Pittsburgh carpenter, Grandma Moses, the New England farm-wife, Horace Pippin, the Negro porter from Philadelphia, *(Continued on page 186)*

People are talking about...

The jumpy speed in converting to peace practices... The newsreels of the occupation forces in Japan... The sag of the radio commentators, who are drooping on the networks... The cries of the Congressmen, whose mail from servicemen centres these days on the phrase, "Get *Me* Out"....

People Are Talking About... The new musical, "Mr. Strauss Goes to Boston," with its star, George Rigaud, who is part-French and part-Argentinian, and who knows that his profile is more important than his voice... The sportier rules for gin rummy, making the older version, Oklahoma, seem like an afternoon spent tatting... The sweet lope of the song, "Along the Navajo Trail"... The quotable gags in the Bea Lillie movie, "On Approval," funny enough for three movies... The Bruce Marshall book, *The World, the Flesh and Father Smith,* with much of the interest for non-Catholics in the irrelevant but fascinating bits of liturgical information... The sudden all-over use of the adjective gentle, now attached to dozens of books and plays, and dresses and waists and back hair....

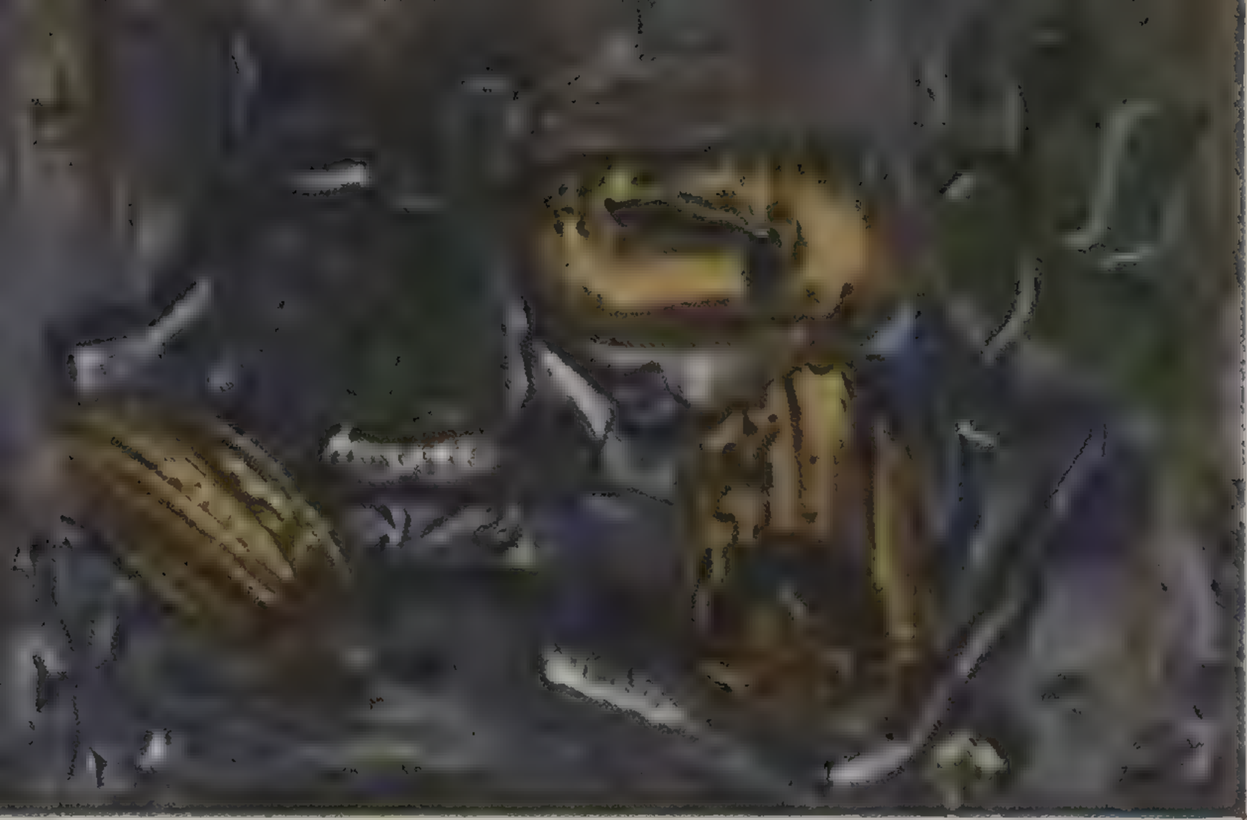
People Are Talking About... The return of the Ballet Russe de Monte Carlo; the company is notable primarily for the number of ballets designed by the incomparable George Balanchine... "Forever is Now," the comedy written by the young actress Adele Longmire, who first came to notice when she failed to get the part of Scarlett in "Gone With The Wind"... The Washington exodus, with the New York faces replaced by Middle-Western ones... *Sight and Insight,* Richard Guggenheimer's strong book about art... The restraint in "The Lost Week End," in which Ray Milland does a really knockout job of acting as the dipsomaniac, particularly in the Third Avenue sequence—he acts and no fake vaudeville trick-leg stumblings....

People Are Talking About... The new Henry Wallace book, *Sixty Million Jobs,* and the men who are out of the services waiting to get them... The added impetus to the agitation about more Health Legislation... The difficulties of Prime Minister Attlee. (Incidentally, he invented the name "tanks" when, as a Captain in December, 1915, he staved off the curiosity of some newspapermen about new war machines by saying, "Oh, they're just tanks")... Edmund Gwenn's performance as the sea captain in the new play, "You Touched Me"... J. Bigelow Clark's novel, *The Dreamers,* full of Nazis and melodrama, a phrase that goes together automatically; the strength of the book is in the style, the weakness in the subject....

People Are Talking About... The number of inventions that were in process when the war ended, the scientific backlog the country owns... "Deep Are the Roots," the new play about a Negro officer who goes back to his town in the South, back to loving paternalism... The lode of neuroticism that the psychiatrists are digging into for the Nazi war trials... "The True Glory," the extraordinary documentary film of the whole European war from D-Day to V-E Day; it shows more war, sharper understanding, and curiously more feeling than pictures so far... The Pearl Harbor full report which unfortunately most people have never bothered to read; they prefer comments to facts... *Persian Gulf Command,* by Joel Sayre, who has written about a fantastic achievement with deliberate calm that allows him to remember not only the heat-drenched humour but also the labour... The fullness of the theatre season, with more excitement offered than even the last years before the war... Giving the word Democracy a rest, letting it build up again to full stature after the terrible beating it took at the hands of war orators who used it like glue to stick sentences of no meaning together....

Do a double take. The photographer did. The lipstick and nail enamel are a ditto job too—in Chen Yu's new colour, "Chinese Red." The hat turns out to be hats. The full, knitted skirt is attached to a hood to wear over the head, or over a fez. Costume designed by John-Frederics. Fez at Vandervoort's; L. S. Ayres; Marshall Field.

RAWLINGS



"MARROWS," BY FRANCES HODGKINS..."ONE SENSATION OF A HIDDEN ENGLAND"

"RED FIGURES," BY HENRY MOORE..."PORTENTOUS AND MONUMENTAL"

CECIL BEATON

"SHAPES OF BUILDINGS," BY GRAHAM SUTHERLAND..."INVENTIVE, RICH, RESOURCEFUL"

"DRAWING OF WINDSOR CASTLE" BY JOHN PIPER

THE FUTURE OF ENGLISH ARTS

By Sacheverell Sitwell

JOHN PIPER is one of England's foremost architectural painters. He came to his forte by detours: painting abstractions, influenced by Léger and Braque.

FRANCES HODGKINS is over seventy years old, developed her present style after sixty. This delicate old lady builds her strong, near-abstractions on colour.

GRAHAM SUTHERLAND is one of the most significant English painters. He paraphrases Nature, paints precise, intellectualized patterns of moors, trees. (The Sutherland, and Hodgkins paintings are from the British-American Art Centre.)

HENRY MOORE, one of the great living sculptors, has become one of England's strongest painters. The son of a Yorkshire coal miner, Moore is forty-seven. He paints swaddled figures, in colours of lichen and burning coals.... "Red Figures": from Miss Lois Orswell's collection.

CECIL BEATON

HENRY MOORE, GREAT SCULPTOR, PAINTER

So it is over. The war has been won. And for the moment a stunned, uneasy silence hangs upon the air. But it is beginning, even now, to grow a little clearer and more accustomed. The nebulous shadows of the future lengthen slowly. For it is to be another morning. Or the beginning of another age. This will be judged, eventually, by other things besides its politics. And, particularly, by whether it leaves its own mark in the arts. Upon these matters it would be unwise to prophesy but, at least, some statement can be made as to the possibilities.

Here, in England, we have been cut off from America and the Continent for five long years but it is arguable that it may not have done us any harm. That it may even have concentrated our talents and given to our creative minds just that flavour of race and nationality, the absence of which is so serious a fault in all the modern arts. It is five long years since the museums were open, or there were new foreign art books for sale in the bookshops. But in spite of, or even because of this, our artists have been thrown upon their own resources, and in the result, have developed their own individualities.

It has been the same in all the arts. In music, and in literature. Foreign books have been unobtainable, and it has been difficult or impossible to buy the classics. Probably such deprivations are of no importance so long as they have broken up the uniformity of modern art. How essential it is that, for instance, the painters of Brazil should not be working in the same universal idiom, exactly, as those of Bern, Copenhagen, or Madrid! That has been, and remains, one of the most dreaded dangers in the modern arts. But it is my belief that, thanks to a temporary isolation, lasting long enough in all conscience, but not too long and just relieved in time, the English painters, writers, musicians, artists generally, are less open to this peril than those of any other land. I would even say that the probabilities are more interesting, here, than at any time since Waterloo.

We had, then, let us recall, Sir Thomas Lawrence, Turner, Blake, and Constable. Keats, Shelley, and Lord Byron. From 1815 until 1830 England led Europe in the arts. Why did it not continue? Why had it all ended by the time Queen Victoria came to the throne? Because the literary movement came to an end with the early deaths of the great Romantic poets. Because architecture was exhausted and music had not raised its head since the age of Handel. Because craftsmanship was dying and the machine age had usurped its place. But here and now, in 1945, the possibilities in the arts are less exacting emotionally, but safer and more solid. For once again we are leading Europe, and even, *(Continued on page 191)*

RAWLINGS

PETER USTINOV (above) is one of the few young playwrights worth watching. Now when the London theatre is largely devoted to revivals and revues, Ustinov has written fresh experimental plays: his latest, "The Banbury Nose," "Squaring the Circle," "Blow Your Own Trumpet," and "The House of Regrets" (a sad story of very old Russian emigrés—at twenty-three Ustinov is obsessed with old age).

Ustinov is the grandson of the famous Alexandre Benois of the Diaghilev Ballet. He studied at Eton, is married to the actress Isolde Denham. With Eric Ambler, he wrote one of Britain's most moving war movies, "The Way Ahead."

STEPHEN SPENDER (right) is one of England's most important poets, most important critics. Spender belonged to the group of politically conscious poets who marched to fame in the early '30s, with W. H. Auden in the lead. But Spender is more lyrical, more subjective than Auden. He is thirty-six years old, and married to the lovely young pianist Natasha Litvin. He has been a schoolmaster; through the war has worked for the National Fire Service.

At the moment Spender's criticism is crowding out other work, but large predictions are made for his poetic maturity. Among his best-known books are *The Burning Cactus, Trial of a Judge, Poems for Spain, The Still Centre, The Destructive Element,* and *Ruins and Visions.*

CECIL BEATON

PETER QUENNELL (right) is, at forty, one of England's distinguished biographers. His latest book is "The Profane Virtues"—leisurely, compact studies of Gibbon, Wilkes, Boswell, Sterne. Quennell edits *The New Cornhill,* revivified version of the magazine that flourished in Thackeray's time. He took an early flyer in poetry; settled on solid ground when he started writing critical prose for T. S. Eliot's late lamented *Criterion.* In the '30s, he was Professor of English Literature at the Japanese Government University in Tokyo. He collaborated with Cecil Beaton in writing "Time Exposure," has written several biographies.

CECIL BEATON

JOHN GIELGUD (right), England's leading actor-producer, is here sketched by Cecil Beaton as Hamlet—his crowning rôle. Through the last, long wartime winter, Gielgud packed London audiences into the Haymarket Theatre with his royal-purple voice, his poetic pace, his expert repertory company; played lively revivals of Shakespeare, Webster, Congreve and Somerset Maugham.

Born into a theatrical first-family, he is the son of Frank Gielgud and Kate Terry Lewis; has spent twenty-four of his forty-one years on the stage.

LESLIE HURRY (right), one of the most gifted of English decorative painters, is in his early thirties—tall, cadaverous, sensitive, with a slashing sense of humour. He works best in water colours, draws with imaginative elegance. He did the remarkable décor for the Sadlers' Wells ballet, "Hamlet"—not a background detached from the dancers, but meshed with the choreography; has also done décor and costumes for the classic "Lac des Cygnes." Hurry lives in a charming house on Hampstead Heath. During the war, he published two folios of drawings, *The Journey* and *The Book of the Seven Eagles.*

LEE MILLER

CECIL BEATON

WILLIAM WALTON (above) is among the most securely established of young English composers. He works slowly, sparingly, but at forty-three he has a dozen notable compositions to his name. He wrote his First Symphony in 1935; "Crown Imperial," a Coronation March, in 1937; music for "The Quest," Frederick Ashton's beautiful, chic wartime ballet; background music for the recent British film, "Henry V."

An intimate of Osbert and Sacheverell Sitwell in their skittish æsthetic youth, Walton studied at the Cathedral Quire School and at Christ Church, Oxford. At twenty-one, he made finely wrought musical settings for some of Edith Sitwell's shining poems.

BENJAMIN BRITTEN (right) is a young composer with a great future, and a great present. His new opera, "Peter Grimes" (concerning the stormy life and suicide of a schizoid Suffolk fisherman), is harsh, relentless, fitfully tender, tightly constructed—and hailed as a major event in English musical history. Britten is thirty-two years old, and as the critic Beverly Baxter wrote in the London *Evening Standard*, "young as he is, this opera will outlive him."

Born on the East Coast of England, the son of a dentist, Britten studied at the Royal College of Music, and, from 1939 to 1942, in the United States. In New York, he wrote the music for "Paul Bunyon," an operetta with text by W. H. Auden.

CECIL BEATON

CYRIL CONNOLLY (right), fastidious writer and critic, edits *Horizon*—best of the English literary monthlies, started during the war. Connolly has a silverpoint sense of style, a sense of the past; he fascinates some readers, infuriates others who call his work "the swan song of the dilettante." His latest book, *The Unquiet Grace* (written under the pseudonym of Palinurus), is a miscellany of quotations, mixed with melancholic self-searchings and *recherche du temps perdu.*

In an earlier book, *Enemies of Promise,* Connolly suggested two categories for modern writing: "the Mandarin" and "the Vernacular." His own writing is the ultimate "Mandarin," mannered, eclectic, soigné. He has lived much in France, is now forty-two.

CECIL BEATON

The news is in the neckline

Collars and throats and décolletages are in the fashion news. Often they are the only high-spots of interest on otherwise noncommittal dresses; no matter how understated the costume, there is not a noncommittal neckline in the whole smart autumn picture. The news may be in the way a scarf is tucked inside a coat collar; may be in the scramble of necklaces which sometimes are the only bright spot in a subdued costume; may be, as on these eight pages, in the cut of the coat or the dress itself—a dozen variations in the dresses—invariably high necklines in the new coats, giving a new reason for the close, definitive head-line.

Necklines in dresses can be keyed to hat contours. See how the little high, turned-back collar is the stem for an off-the-face Breton-Maxima; how the wide, high bateau neckline should be a graceful right angle supporting snug Blessed Damozel caps of velvet or jewelled felt.

In the evening, your neckline *may* be high...if your head is in a close little cap and your skirt is extended with buckram, like the one on the cover. But most necklines are non-conformist after dark...wide or deep, off-the-shoulder, or a lightning-streak almost to the waist. Whatever the neckline, it makes the fashion news-line for winter.

. . . the neckline is high

On coats, this year, up-standing collars; turned-up, built-up, right up to your chin.

At right: High, turned-back collar (held higher by a fur cravat) on a coat of navy-blue Forstmann suède cloth with unpressed pleats. Altman; J. W. Robinson; Hudson's. Somali leopard scarf by Midtown.

Facing page: High collar, low basque skirt; navy-blue wool coat, ample nutria cape. Bonwit Teller; I. Magnin; Nan Duskin.

• On the next three pages, more news-in-the-neckline coats.

KAY BELL

The neckline is high *(cont'd)*

High collar, collar-up coat. Double seams point up its strong, smooth lines. Back fullness belted down, waist fitted. Made of black Cohama wool by Hattie Carnegie: Neiman-Marcus-Himelhoch's.

Chin-cradle-collar wrap-around coat, red herringbone tweed. By Monte-Sano. At Bonwit Teller; Marshall Field. High-collar red tunic coat. Lord & Taylor; Marshall Field. Both coats, Forstmann wool.

KAY BELL

The news is in the neckline

THE NECKLINE IS ROUND: brown jersey above a grey velveteen skirt. Sizes 10 to 18. $45. Altman.

THE NECKLINE IS CRAVATTED: black wool dress, full-sleeved. Sizes 10 to 20. $90. Bonwit Teller.

THE NECKLINE IS CURVING: pastel-blue wool dress; Trigère design. Sizes 10 to 16. $90. Lord & Taylor.

THE NECKLINE IS CHIN-CRADLING: satin-buttoned wool; Pattullo design. Sizes 10 to 16. $90. Jay Thorpe.

COFFIN

THE NECKLINE IS WRAPPED: dress in American Silk Mills rayon crêpe. 10 to 20. $50. Bloomingdale.

THE NECKLINE IS UP: black rayon crêpe; Jo Copeland design. 10 to 16. $90. Lord & Taylor.

THE NECKLINE IS CHINESE: hand-painted taupe rayon crêpe. Clarepotter design. Sizes 10 to 18. $45. Bonwit Teller.

The news is in the neckline

THE NECKLINE IS DEEP: black rayon satin dinner-dress. Capri design. Sizes 10 to 16. $40. Altman.

THE NECKLINE IS HIGH: rust-colour sweater; wool jersey skirt. Sizes 10 to 20. $70. Bergdorf Goodman.

THE NECKLINE IS RISING: black wool tube dress, high at the throat. Sizes 10 to 14. $110. Hattie Carnegie.

THE NECKLINE IS RUSSIAN: full-sleeved brown rayon jersey dress. Sizes 10 to 16. $70. Saks Fifth Avenue.

THE NECKLINE IS DÉCOLLETÉ: black wool dinner-dress. Capri design. 10 to 16. $45. Saks Fifth Avenue.

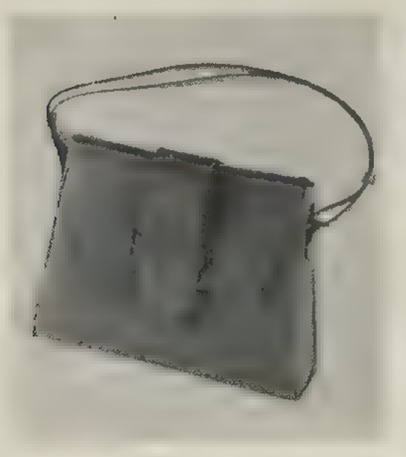
THE NECKLINE IS TILTED: navy-blue wool jersey, high-back collar. Sizes 10 to 14. $135. Hattie Carnegie.

THE NECKLINE IS A CIRCLET: cinnamon wool. Suzanne-Augustine design. 10 to 20. $90. Henri Bendel.

THE NECKLINE IS MONKISH: black wool dress. Capri design. Sizes 10 to 16. $50. Bergdorf Goodman.

A wisp of a scarf, a whirl of colour: roses and petals and flames flung out on pale-pink rayon chiffon. California painter Jane Berlandina designed it, Echo hand-screened it: $7.50. Franklin Simon.

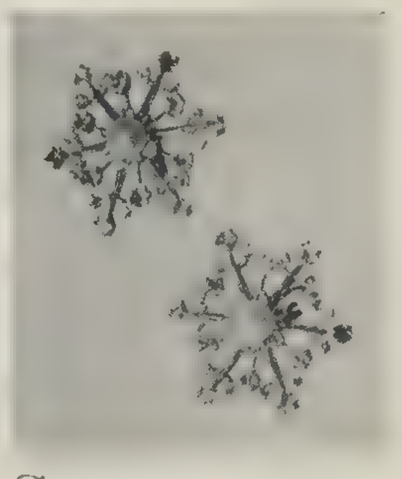
And then add this, or this, or this...



Above are the slippers that are bright below dark dinner skirts and housecoats. Of plaid rayon taffeta; $9 at Saks Fifth. Left: Hand-or-shoulder bag of hazel pigskin—a classic, nicely bound. By Lesco. $25 plus tax. Altman.

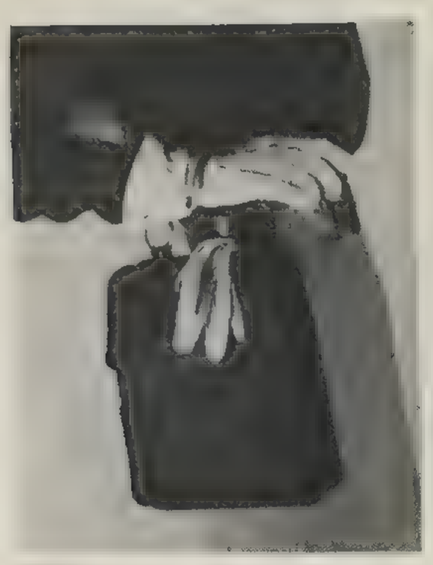
Black American broadtail, fleece-lined slipper; $9 plus tax. Saks Fifth.

Below, left: Greyed-blue and grey plaid rayon surah scarf—crisp Ascot for the little black suit's throat; Kimball design; $3. Best.



Sterling silver snowflake iced with rhinestones. Pseudo-pearl centre. Castlecliff earrings; $90 plus tax. Saks Fifth.

Wedge shoe with a prow heel to minimize any-size foot; pull-through ankle-strap. Black and colours, of suède. Hand-made by Urlaine Chaplain of California; $29. Altman.



LEMUS

Double-entry shoulder bag: it has upper and lower flaps. Black wool, leather-lined—it catches two brass rings. Koret design; $40 plus tax. Beige double-woven cotton gloves by Shalimar; $2.50. Both, Altman.

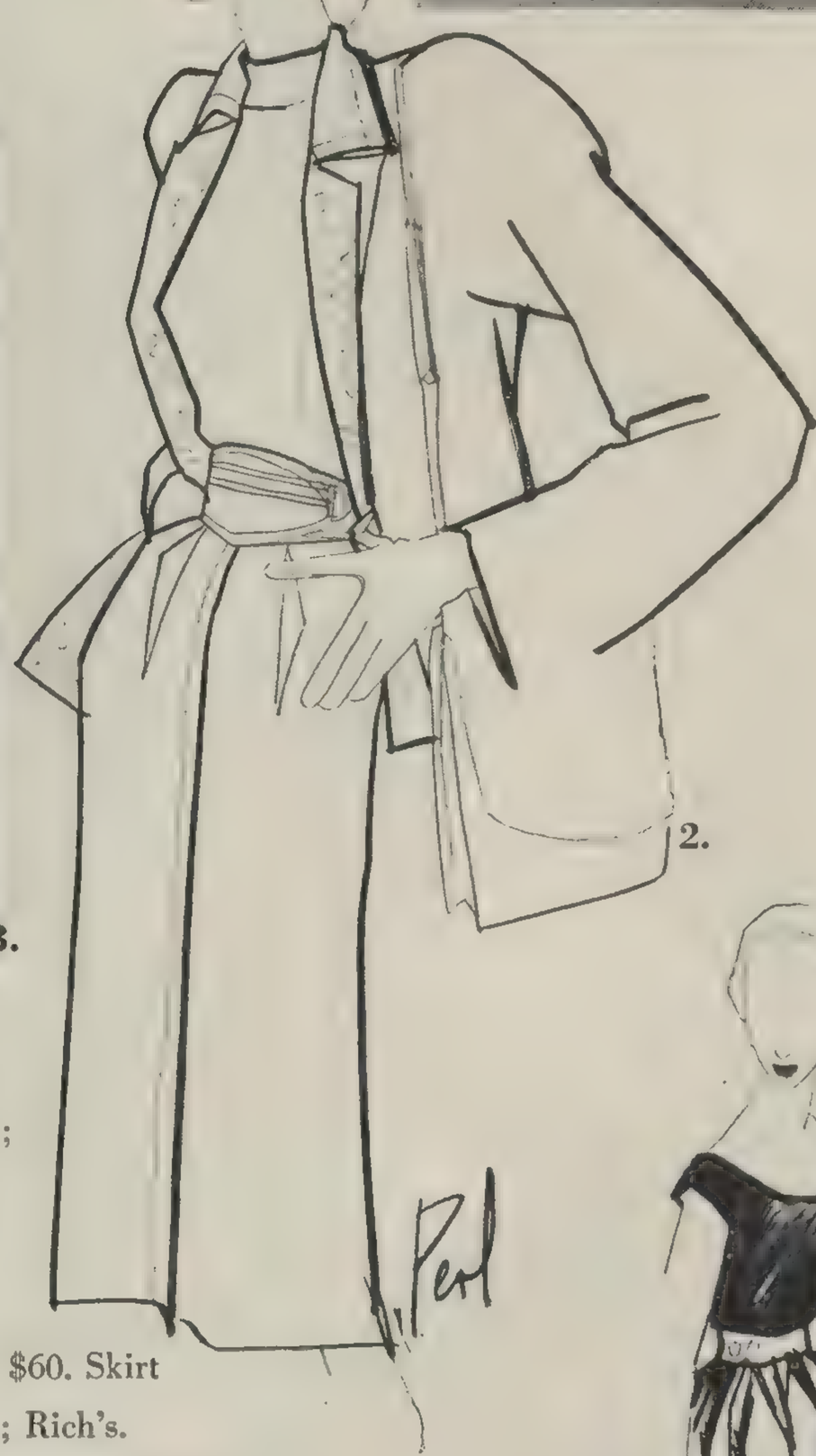
BLUMENFELD

The news is in the colour, the crochet, the casque ...the polished apple red of nails and lips, "Fatal Apple," Revlon's sirenical new colour...the deep-textured crochet of Hattie Carnegie's golden globe. Hat, Carson Pirie Scott; I. Magnin.

PERSONAL PLANNING: JUNIOR GRADE

1.

3.



2.

4.

MISS BETH WILSON, teen-age daughter of Mrs. Vance L. Bushnell, plans a wardrobe cued to a wonderful short coat. Non-committal black outside; inside, lined with lamb dyed watermelon-pink. Miss Wilson wears it here with its own slim skirt; and with a three-part supporting cast.

The coat, of Walthers wool, sizes 10 to 16, $60. Skirt to match, $15. Saks Fifth; Neiman-Marcus; Rich's.

1. Constitutional: the coat with black wool gabardine slacks. Duchess Royal design, sizes 10 to 20. Slacks, $20. Altman.

2. The coat with its matching skirt. Long sleeved wool jersey top, sizes 10 to 18. Top, $11. Arnold Constable.

3. After dark: with the coat, a long dress of black rayon faille. Ceil Chapman design, sizes 10 to 16. $40. Best.

4. Short, shining skirt of black rayon satin, wool jersey top. Sizes 10 to 16. $40. Franklin Simon. Add rhinestone belt.

← FACING PAGE: Miss Beth Wilson again in the costume sketched in #2. For evening, she adds the pink glitter of a sequinned belt, Antoine's "High Light" make-up.

• For shops in other cities see page 208.

FRANCES MCLAUGHLIN

COFFIN

FOR LIST OF SHOPS IN OTHER CITIES, SEE PAGE 208

Touched with fur

See how a little fur gives a young dress a pampered-darling look.

Facing page: Sally Victor's white American broadtail hat. Botany wool flannel suit with American broadtail collar and cuffs. Hi-Dee design, sizes 7 to 15. $30. Franklin Simon; Bonwit Teller, Phila. Gloves by Kislav.

Above: Slim dress of grey wool with a grey South American lamb halter to cross bare shoulders, $18. Companion bolero, $5.25. Hi-Dee design, sizes 7 to 15. Altman; Jordan Marsh; Montaldo's.

Right: Fur-touch gloves, stenciled (like leopard) calf fur, black palms. $25. Sally Victor.

JOFFÉ

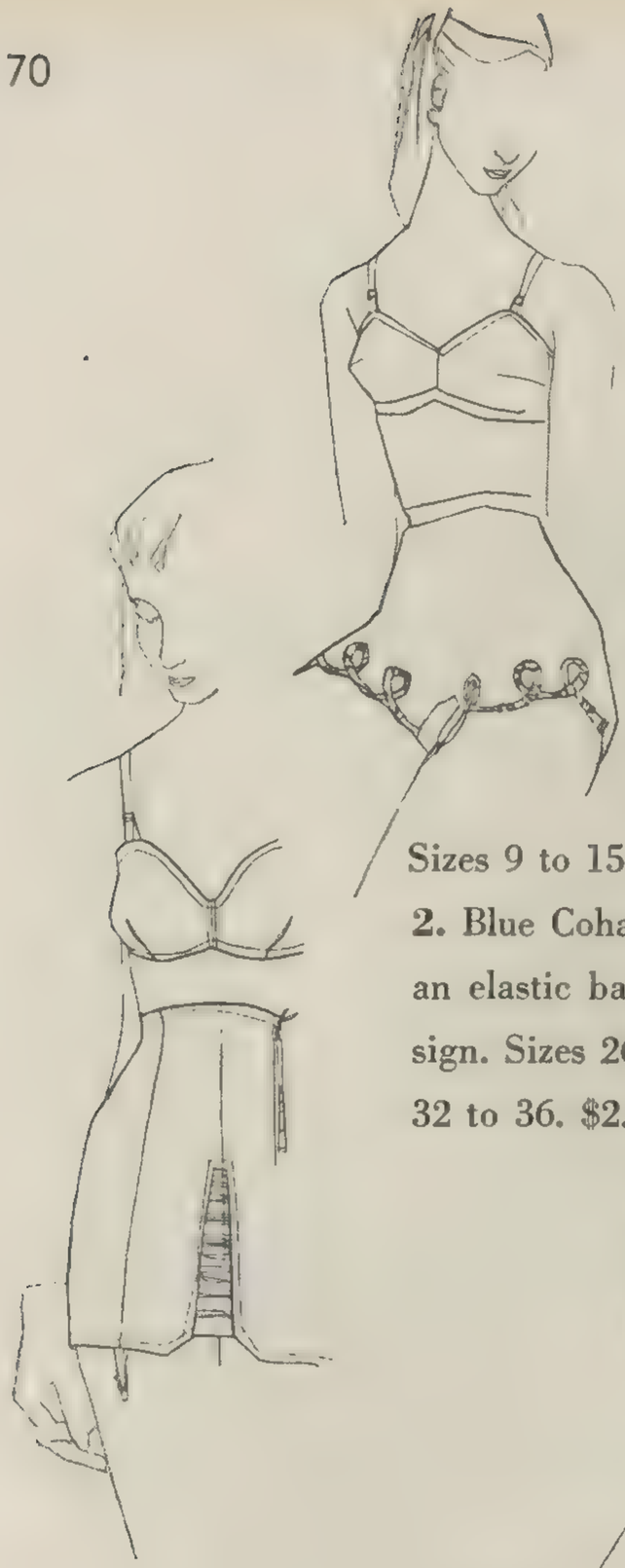
Put your hair back You've worn your hair Up, you've worn your hair Down. Now have a fling at the newest direction —Back. You comb your locks strict and close in front—but all kinds of shenanigans can go on behind your back. You could, for instance, just blouse it in back, and put a diamond-leaf pin in the seam. Or you could pull it back and leave one long strand to curl down the back, letting a flexible pin cascade down one side. Or you might simply sweep it back from the brow in fluid waves, and wear bold, piratical earrings. *Above:* Coiffures, Michel of Helena Rubinstein; jewels, Van Cleef & Arpels. *Opposite:* M. Louis coiffure, Nadja Buckley jewels, Bonwit Teller.

THE SKIRT'S THE THING... this season, the most significant variation for your wardrobe. Have a collection of skirts, perhaps keyed to a black blouse (perhaps this one, made from Vogue Design No. 5591). You might start with this full-front wool skirt. Design No. 5589; give it a fur belt, bag.

KAY BELL

The beauty of your skirt-wardrobe might be a fluid, side-draped short dinner-skirt like this one, its fullness tied in at the waist. (It's just as lovely in a long version, for evening.) Make it—or have it made—of glossy-black satin; Vogue Design No. 5590. Add satin gloves and an upholstered satin bag. For back views and sizes, see page 181. VOGUE DESIGNS FOR DRESSMAKING.

THE YOUNG LOVE BLUE

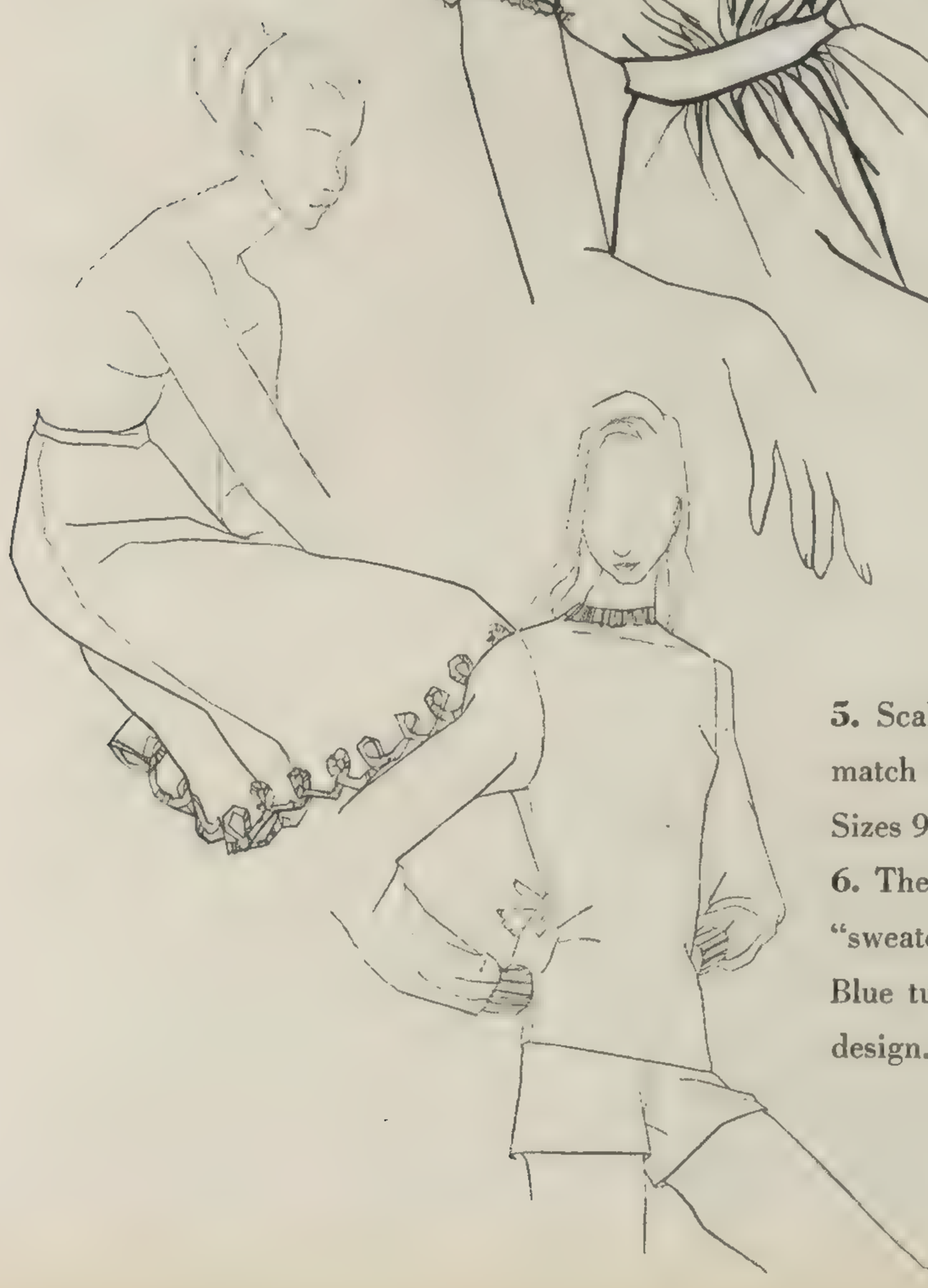


1. At last...blue lingerie for young allowances and young figures. First, blue rayon jersey bra and pantie. Extacee design. Sizes 9 to 15. Bra, $1.15; pantie, $1.25. Altman.

2. Blue Cohama rayon satin girdle with an elastic back. Francette design. Sizes 26 to 30. $10. Matching bra, 32 to 36. $2. Saks Fifth Avenue.

3. Pretty nightie in gently-patterned rayon jersey, feather-scroll lace décolletage. Colura design. Sizes 34 to 40. $7. Altman.

4. Victoriana nightgown...blue rayon jersey with narrow blue lace. Vanity Fair design. Sizes 34 to 38. $6. Bonwit Teller.



5. Scallop-corded rayon jersey petticoat to match the bra and panties of item 1, above. Sizes 9 to 15. $3. Altman.

6. The new order of pyjamas...crew-neck "sweater" top, brief, tailored shorts. Blue tuck-stitch cotton-and-rayon. Kickernick design. Sizes 32 to 38. $3.50. Marshall Field.

First Aid for Tired Faces

VELVA CREAM MASK

Incredible pick-me-up for a fatigued face—so efficient, so quick, that you may come home from an exhausting day looking a total wreck—and in twenty minutes be transformed, ready for a gay evening. In spite of yourself you're relaxed when you use this treatment—thus:

FIRST—cleanse your face with Cleansing Cream, pat with Skin Lotion. ARDENA CLEANSING CREAM, 1.00, 3.00, 6.00
ARDENA SKIN LOTION, .85, 2.00, 3.75, 9.00, 15.00

SECOND—apply a thin film of Velva Cream Mask. Relax for fifteen minutes. Don't talk, don't even smile.
ARDENA VELVA CREAM MASK. Large jar, 5.00. Smaller jar, 2.00

THIRD—remove dried mask with wet cotton pads. Smooth on Orange Skin Cream, remove and pat with Skin Lotion, apply make-up.
ARDENA ORANGE SKIN CREAM, 1.00, 1.75, 2.75, 4.25, 8.00

You're transformed . . . you're lovely!

ARDENA ALL-DAY FOUNDATION, 1.00
ILLUSION POWDER, 1.75, 3.00
CAMEO POWDER, 1.75, 3.00
LIPSTICKS, 1.00 and 1.50
NAIL POLISH TO MATCH, .75 *(prices plus taxes)*

Elizabeth Arden

My nomination for the most

FOR THE BLONDE

VIVID SAPPHIRE—A thrilling new blue! To complement all the natural golden beauty of the Blonde. Criss-crossed stole scarf, jet embroidered.

With it

HELENA RUBINSTEIN

recommends her

PINK CHAMPAGNE LIPSTICK

and matching make-up

FOR THE REDHEAD

MOSSY GREEN—A hushed green for the Redhead—to set off her own incandescent radiance. Side-twisted turban. Blouse with highwayman neck.

FOR THE MEDIUM-BROWN

RASPBERRY MOUSSE—Dramatic contrast for the versatile Medium-Brown type. Open-crowned, feathered cafe hat. New draped matching gilet.

With it

HELENA RUBINSTEIN

recommends her

PLUSH RED LIPSTICK

and matching make-up

exciting accent colors with the new fall darks

Helena Rubinstein

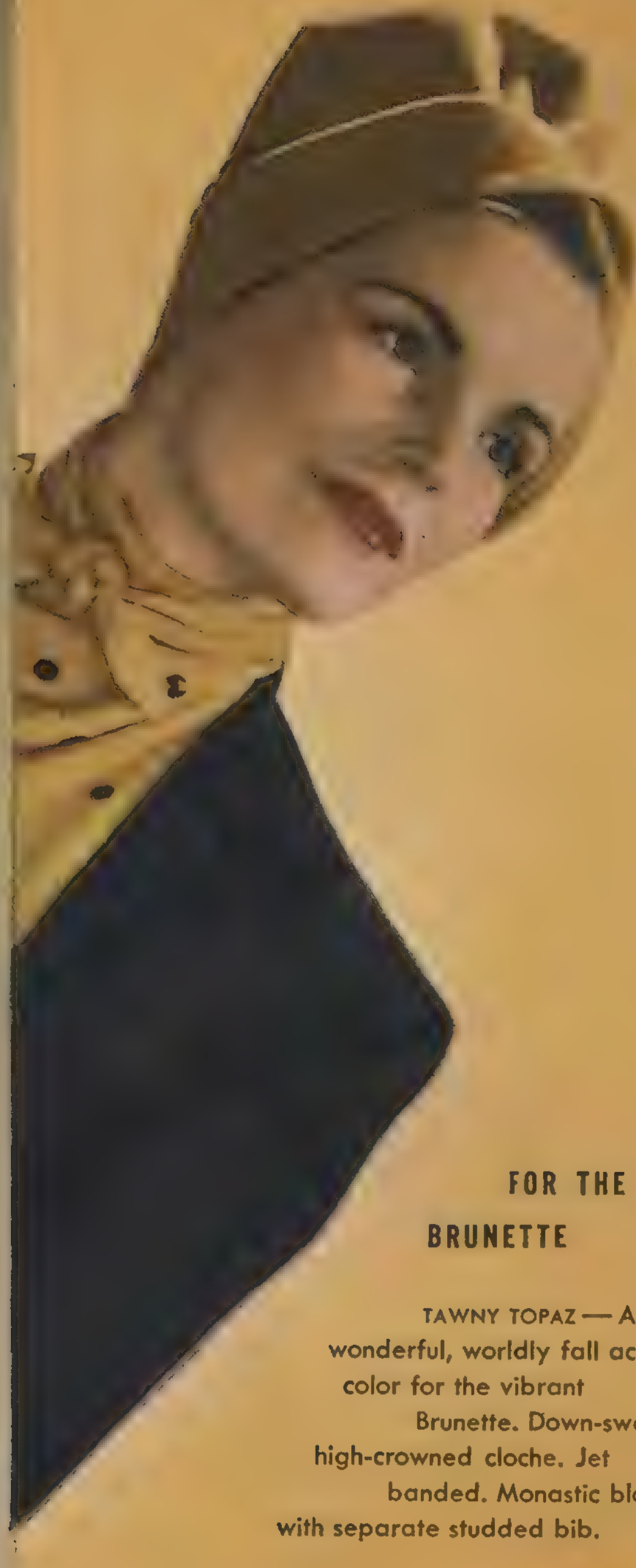
With it

HELENA RUBINSTEIN

recommends her

RED CORAL LIPSTICK

and matching make-up



FOR THE BRUNETTE

TAWNY TOPAZ — A wonderful, worldly fall accent color for the vibrant Brunette. Down-swept, high-crowned cloche. Jet banded. Monastic blouse with separate studded bib.

With it

HELENA RUBINSTEIN

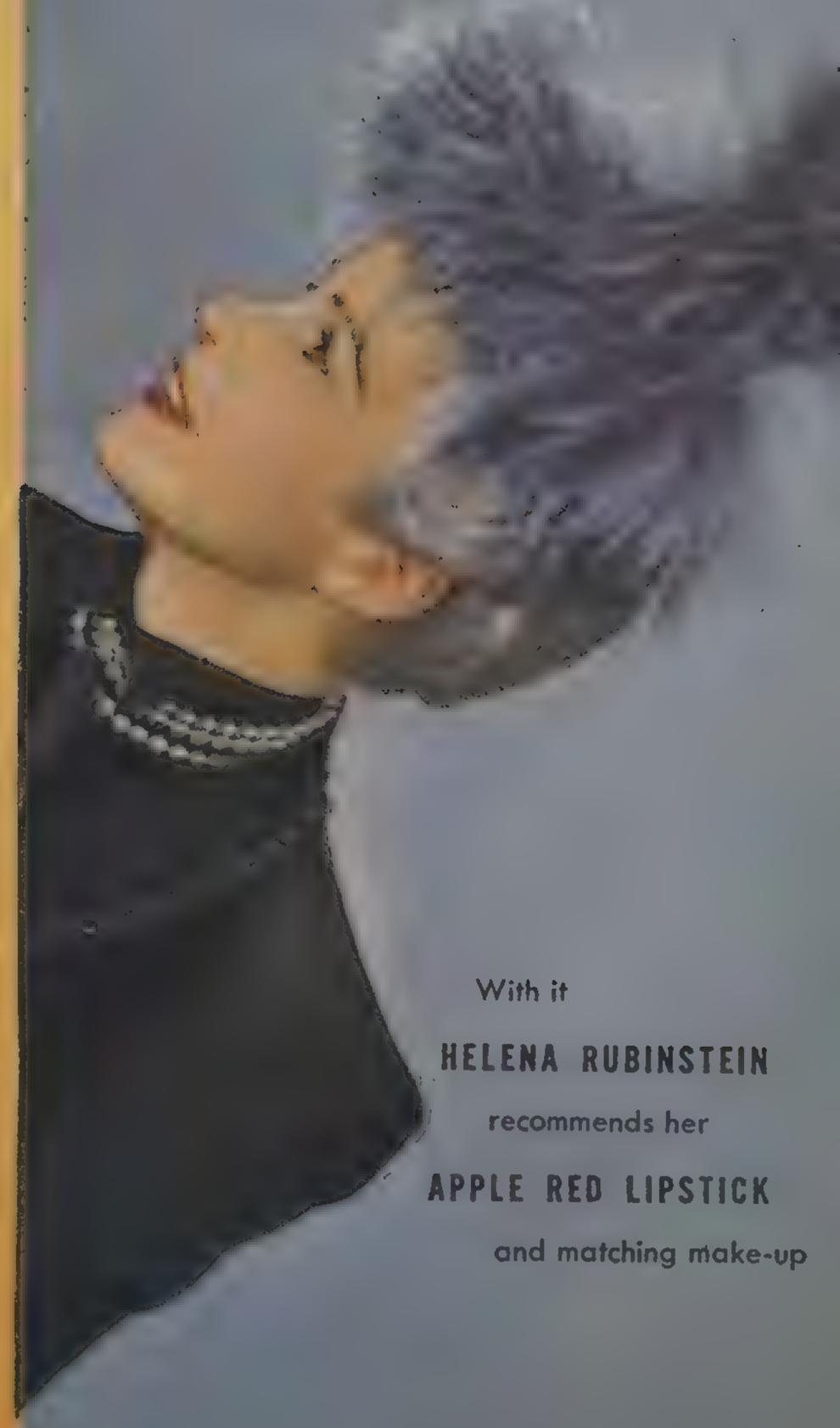
recommends her

RED VELVET LIPSTICK

and matching make-up

FOR THE SILVER-GRAY

BLAZING AQUA — Shimmering sophistication for the gracious Silver-Gray type. Soaring feather toque. High-throated, bat-wing blouse. Blazing aqua three-strand simulated pearl necklace.



With it

HELENA RUBINSTEIN

recommends her

APPLE RED LIPSTICK

and matching make-up

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THE SHADE OF THINGS TO COME

SAGE RED

by Peggy Sage

. . . fashion prophecy of a clear soft red

A new red is winging into fashion, clear and high, with an intoxicating softness delightful to the eye. It's a wise, knowing red . . . with an amazing talent for living with the many new colors on Fall's fashion calendar. It's SAGE RED created by that sagacious lady who gave the world its first fingertip color! Ask for SAGE RED, the shade of the future . . . in Peggy Sage's SHIMMER-SHEEN, the nail polish of the future. At superior cosmetic counters, 60¢ (plus Fed. Tax).

NEW YORK SALON: 50 EAST 57th STREET
PARIS SALON: 7, PLACE VENDÔME
LONDON SALON: 130 NEW BOND STREET

©1945, PEGGY SAGE, INC.

MINIPOO

10 minute Dry Shampoo

Hair Beauty Every Day

30 SHAMPOOS WITH MITTEN 1.00 plus tax

NO SOAP • NO WATER • NO DRYING

COSMETIC DISTRIBUTORS, INC. • 122 EAST 42nd STREET, NEW YORK 17, N. Y.

"Dear, dear Ba...

I believe that, when I have been your husband for years...if I were separated from you for a day and a letter came...my heart would move to it *just as it now does.*"—ROBERT BROWNING *to* ELIZABETH BARRETT

ROBERT BROWNING *and* ELIZABETH BARRETT *painted for* EATON *by* JOHN CARROLL. *Over the threshold of her sombre room in her father's house, love carried the once-invalid Elizabeth to a happy life as the poet's wife.*

A love that was born through the magic of Letters

To Robert Browning and Elizabeth Barrett we owe immortal proof of what letters can mean to love. For it was through their letters, letters begun before they ever met, that they built the enduring foundation for an abundant life together.

And what of love today? How has it survived the separations that came with war, how shall it keep its all-important place in the busy-ness of days that follow? Countless men and women now know that *letters have kept love safe,* bridging time and distance, forging links as strong as faith with all they held most dear. Letters have enabled people to know each other (and themselves) better; letters have reawakened love dulled by too much taken-for-granted living; letters have been the only means of going on with living together, of building day upon day to a richer love, a perfect understanding.

Remember this always: To your friends...to all who hold you dear, your letters are like the sound of your voice...the touch of your hand. Letters draw love close about you...they send it forth, in a world that is empty without it.

Eaton's *FINE LETTER PAPERS*

© 1945, EATON PAPER CORPORATION PITTSFIELD, MASSACHUSETTS

DISCOVERIES IN BEAUTY

Three new items in the sweet and lemony fragrance of Gourielli's "Something Blue" are body talc, an *eau de parfum*, and three heart-shaped sachets, lace-fluted. As their name implies, they are blue and—they are *something!* Lord & Taylor.

Some of the "Seventeen" cosmetics designed to combat the ump-teen problems of the teen-age skin are "Corrective Cleansing Cream," "Friction Cleanser," "Special Formula Night Cream," and a light "Skin Freshener." All at Saks Fifth Ave.

BAKER

Long known for their care of *your* hair, the Harper Method shops now propose another caretaking routine —this one for your skin— with Harpergene Cream or (if you prefer) Oil. Both are spiked with hopeful ingredients for past-thirtyskin.

LINGERIE

MADE OF BUR-MIL QUALITY RAYON CREPE

Dwalyne original designing deserves only the finest hand needlework and exquisite detail such as go into this incomparable lingerie. In Better Stores.

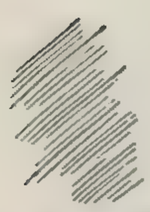
DOWALIBY, INC., 320 FIFTH AVE., NEW YORK 1

SOME *California* RED TABLE WINES you should know

IF YOUR TASTE is keen to wine, you've a discovery to make. It's a group of important California Red Table Wines . . . wines distinctive both in character and in the pleasures they afford your palate.

The grapes within these wines, of course, are varieties of *Vitis vinifera,* the great European wine-grape family. But the soil and climate of California have given them extraordinary qualities.

Handled with discrimination, these grapes result in wines of unusually pleasing personality. Dry table wines whose delightful taste and graceful balance is coupled with sturdiness ideal to American main course dishes.



CALIFORNIA BURGUNDIES, like their European counterparts, vary as individuals according to their grape heritage. Many California Burgundies show upon their bottle labels the grape from which they are made.

You will find for example, the name *Pinot Noir,* the grape from which come some of the world's finest Burgundies. In California there grow moderate crops of Pinot Noir — producing wines of aristocratic bouquet, surpassing fragrance and smooth taste. These are long-lived wines to lay away for great events.

Another of note is the *Petite Sirah.* Flourishing in California's upland vineyards, this grape provides a more massive wine, ruby-lipped in color, full in body — with the classical aftertaste that marks a wine as perfect mate for roast or steak.

Among other distinguished, full-bodied red table wines to look for are those from California's lush *Charbono, Refosco* and juiceful *Barbera* grapes.

CALIFORNIA CLARETS belong with those lighter-bodied, sensitive and melodious red table wines that are special favorites in every land. Each, according to its grape, reveals its particular qualities of breed, flavor and color.

Many are made from the *Cabernet Sauvignon* and so labeled. This, the principal grape of the Bordeaux Clarets, grows exceedingly well here in California. It produces wines of character, noted for keenness of balance, provocative bouquet and suave, lingering taste. In these California Cabernets, many are finding their favorite wine.

The dark-red *Zinfandel* is another grape of wine excellence. Grown only in California, the Zinfandel provides wine of a pleasantly fruity flavor, with noticeable fragrance and fine zest. Truly rich in its youthful state, this is a wine to be purchased and served often.

You'll find other excellent California Clarets from such worthy grapes as the *Carignane* and *Mourestel*—each a valuable taste-discovery.

WE CALIFORNIA WINE GROWERS invite you to try these red table wines. Open a bottle or two in your home, judge them critically. When you do we feel sure you'll rank them with the truly fine wines of the world. Wine Advisory Board, 85 Second St., San Francisco 5.

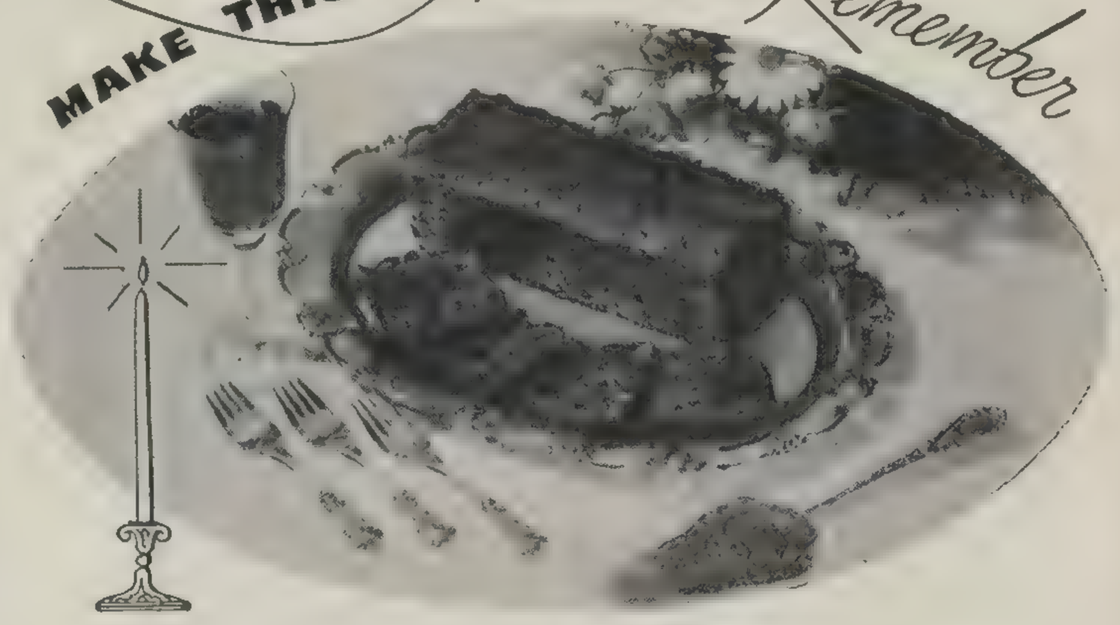
DISCOVERIES IN BEAUTY

Milkmaid makes a new combine of old friends and puts them all in a pink-and-blue flowered box called "Miss Milkmaid." There are "Emulsion for Dry Skin," "Cleansing Milk" (and we mean *milk*), and a lipstick! Bonwit Teller.

A scent by Parfums D'Artimon with a pleasant portent is "Storm Warning." The cologne, the perfume, and the "Lotion Vegetale" for men *and* women all come in glass flacons rigged with oak, rope, sailor's knots, and sealing wax. Altman.

The make-up Indispensables, powder, rouge and lipstick are Guerlain's, old friends of ours. The powder is called "Shalimar" and it's impregnated with Guerlain's musty scent of that name. The lipstick is long-lasting —remember? Saks Fifth

MAKE THIS A *Night to Remember*



WITH A HOENSHEL BRANDIED FRUIT CAKE

Abundantly filled with choice fruits and nuts, blended with the captivating flavor of bonded brandy and rare wines.

It's a distinctive dessert for important occasions all year 'round—a sparkling idea for autumn entertaining.

Convenient 1, 1½ and 3-pound ready-to-mail boxes at fine food, department and confectionery stores everywhere — *Or write to:*

HOENSHEL FINE FOODS, INC. • Sandusky, Ohio

Largest Individual Makers of Fruit Cake in the U. S.

HOENSHEL

Brandied Fruit Cake

Brandied Fruit Cake, Plum, Fig, Fig & Date Padding, Brandied Hard Sauce

LUNT

Sterling of Lasting Good Taste

MODERN VICTORIAN

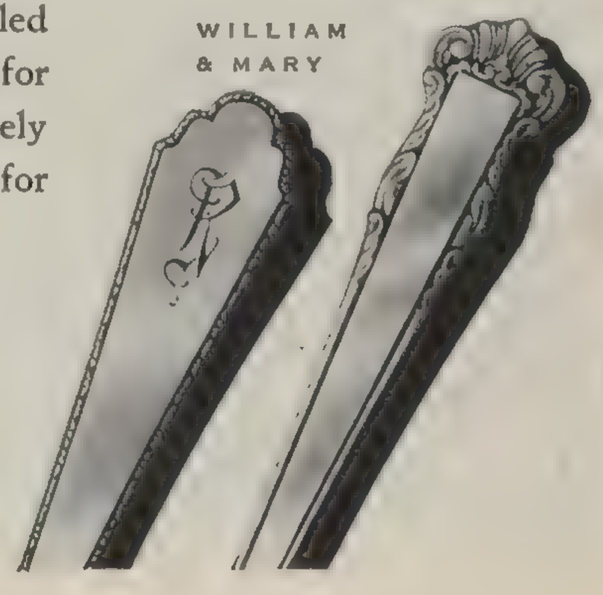
AMERICAN VICTORIAN

Four Place Settings (six pieces each) as illustrated above, plus two Table Spoons, for serving purposes, $105.84 complete, including 20% Federal Tax.

LUNT craftsmen offer you two exquisite patterns in the much favored Victorian manner! You may choose the restrained elegance of MODERN VICTORIAN or the luxurious grandeur of AMERICAN VICTORIAN. Whichever way your preference may lead, you are assured of Sterling which will be the epitome of fine taste and unexcelled craftsmanship — the kind of silverware one can proudly visualize as a heritage for generations to come. No discerning person should fail to become acquainted with lovely LUNT Sterling. See these exquisite period designs at your jeweler's and write us for your copy of *"Sterling for Gracious Living"* addressing Department A-11.

ENGLISH SHELL

WILLIAM & MARY



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A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 250 YEARS

plaid's right when it's

white

Clan royalty . . . big, bold, red and green plaid on iceberg white. Another Juniorite idea that makes the battle-jacket the most "must" suit in the land. Sizes 9 to 15, at news-filled stores.

About $15

Juniorite

• It Serves
• The
• Junior
• Right!

JUNIORITE, INC. • 1359 BROADWAY • NEW YORK 18, N.Y.

DISCOVERIES IN BEAUTY

If you want an entirely new complexion colour or if you want to brighten your own, let the foundation supply the colour, cue the powder to *it*. Harriet Hubbard Ayer's "Beautifying Make-up Film" is in four peaches-to-cream shades. Altman.

Fabergé makes twins of the scent of "Woodhue"—one for him and one for you. *His* is capped with stitched leather, *yours* with polished wood. They're both crisp and light, but *yours* is slightly sweeter (properly). They're both at Saks Fifth.

If your lip rouge doesn't stay put and slides out at the corners and in at the centre, you might try "Liquid Liptone" by Princess Pat, a clear liquid in shades of red that proves its tenacity by having its own remover. At Bloomingdale's.

BAKER

original by Lecie

Turban of felt...inset with velvet. Black or brown with insets to match or contrast. $13.75. *Other colors slightly higher.*

At fine stores or write direct:

LECIE, 14 E. 38th St., New York 16 • 506 N. 4th St., St. Louis 2

Rosenthal Ackerman Millinery Co.

FOR *Exhausted Skin*

THE TELL-TALE SIGN OF AGE...

OILS OF THE WILDERNESS

Exhausted Skin can damage beauty.
Exhausted Skin is revealed by lines . . .
by roughness . . . by lack of firm contours.
Exhausted Skin can add years to your looks.

OILS OF THE WILDERNESS helps bring beauty
to Exhausted Skin that shows Lipoid deficiency.
OILS OF THE WILDERNESS contains Lipoids.
Lipoids are necessary to skins of all ages
scientific men reveal these facts to MISS DENNEY.
OILS OF THE WILDERNESS helps Exhausted Skin
and aids younger skin beauty,
because it supplements the supply of Lipoids.

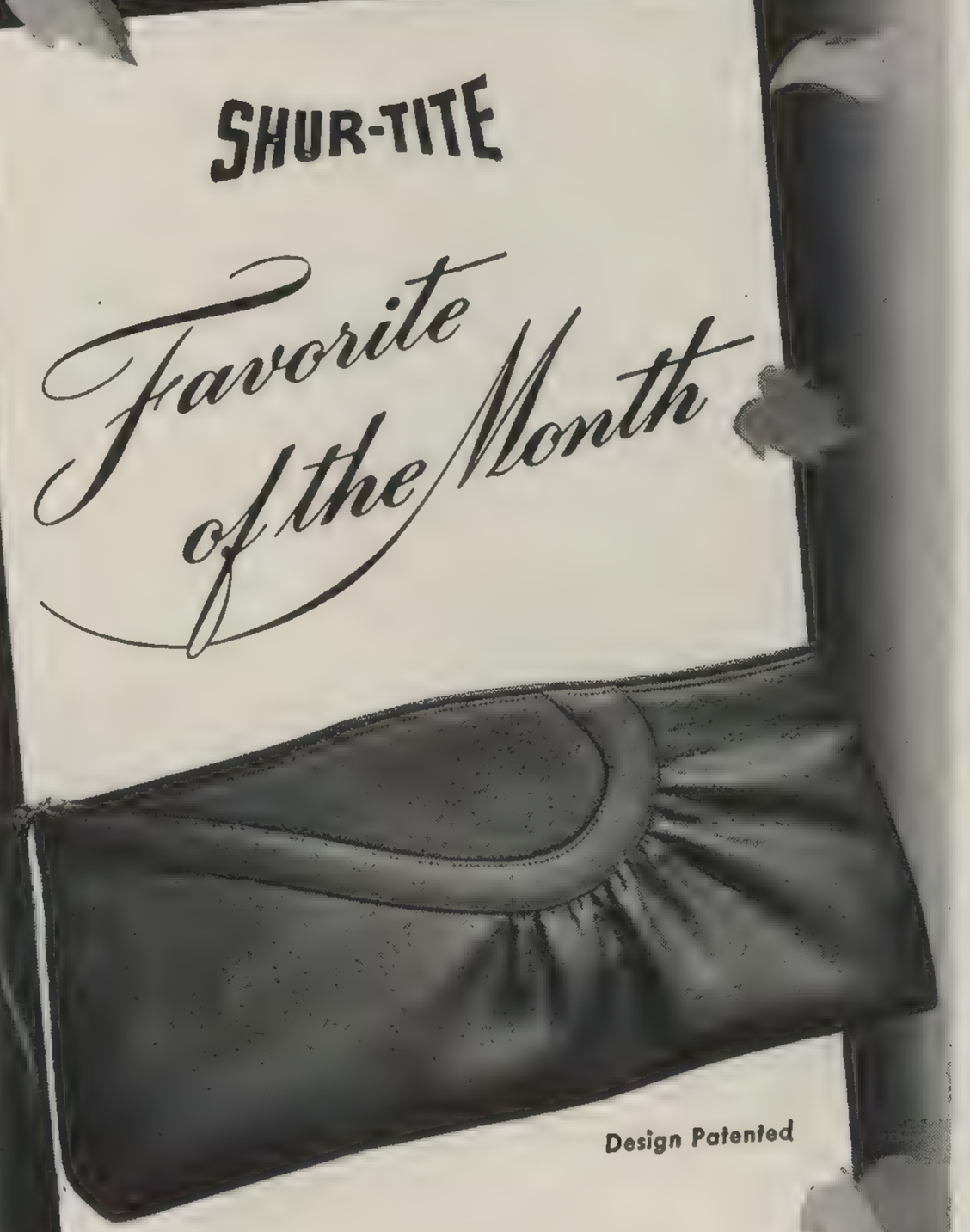
$5.00 *plus tax*

FRANCES DENNEY

More Beauty for You

SHUR-TITE

Favorite of the Month



Design Patented

Because it's smart—because it's cleverly cut—because it combines softness with that tailored look . . . this bag embodies the peacetime formula for every daytime occasion. In genuine leather—black or brown.

$5.00* plus tax

Many other Shur-Tite originals at your favorite counter at various prices.

* Slightly higher in some localities

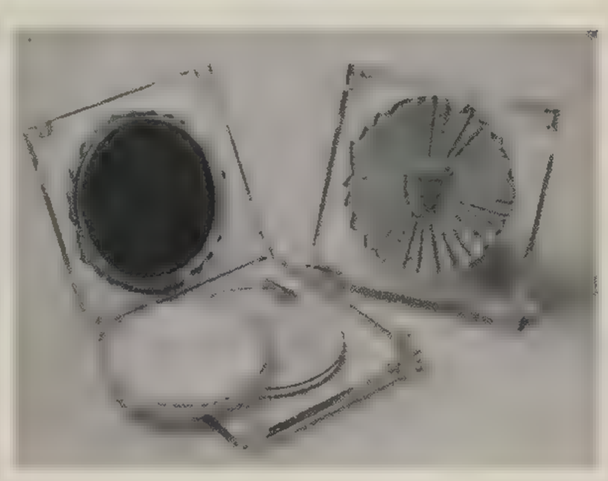
Goldsmith brothers

NEW YORK · CHICAGO · LOS ANGELES · LONDON

DISCOVERIES IN BEAUTY

Hattie Carnegie has a fragrant "body mist" which she names after the Four Winds and which she puts in a bottle big enough to put you in the mood for generous after-bath slatherings. Or you could make it a Gift-to-Order for your weekend hostess.

A Find: hand-pressed powder compact to eliminate siftings and the pfouff! of flying powder when you snap shut the lid. It's Roger & Gallet's, made of clear lucite, with a golden sunburst lifted from an Egyptian coin. Bonwit Teller.



A pretty, tangy scent for a gal's daydreaming hours: "Nine to Five" by Judy 'n Jill whose special talent is knowing what the Juniors like and giving it to them. It comes in a clear crystal bottle trimmed in a rosy-blush pink. Lord & Taylor.

BAKER

HERB FARM

PRESENTS

Pomander Red

A clear brilliant red inspired by the famed tangy pomander balls of Herb Farm. Count on gay Pomander Red lipstick for just the *right* bright accent you need to spice the muted colors of your new Fall clothes. Beautifully textured and long lasting. At finer stores everywhere.

THE HERB FARM SHOP LTD.

IN AMERICA: 347 FIFTH AVENUE, NEW YORK 16, N. Y.
IN ENGLAND: 16 NORTH AUDLEY STREET, LONDON, W. 1

PALLADIUM

A PRECIOUS METAL FOR FINE JEWELRY

. . . for your most treasured ring

In choosing your wedding band you want a ring that will stay bright and beautiful, there on your finger, your whole life through. Ask your jeweler to show you his selection of wedding rings and solitaire settings in palladium. More rare than gold, this precious white metal — a member of the platinum family — is always a wise choice for rings and other jewelry of lasting loveliness.

PLATINUM METALS

SECTION OF

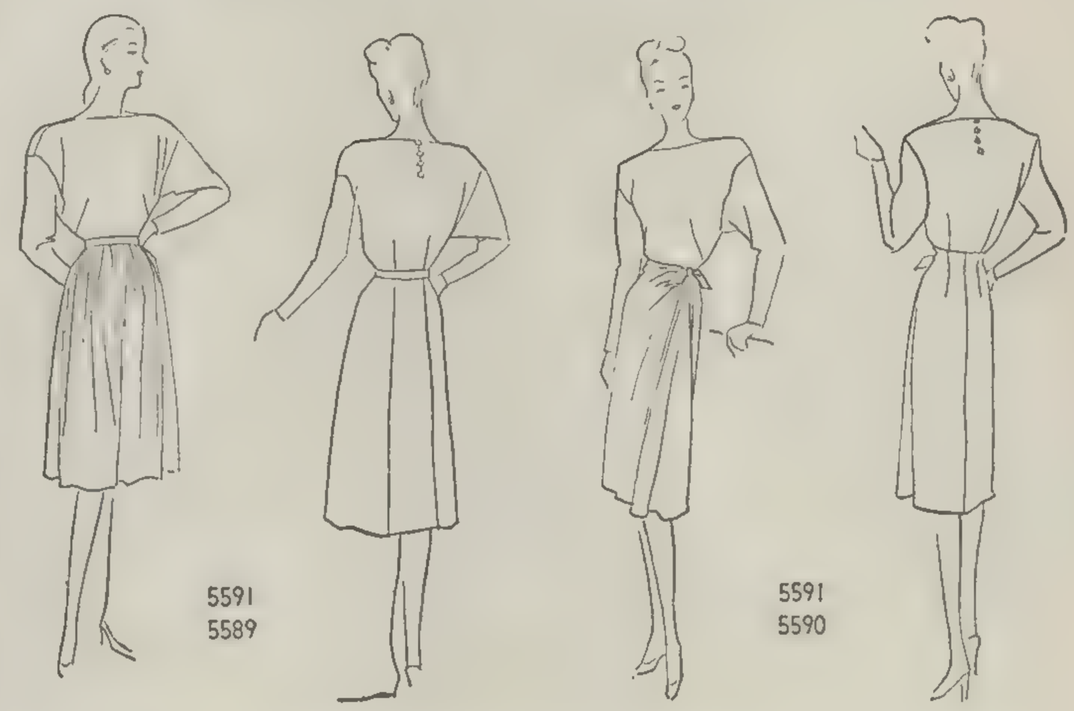
THE INTERNATIONAL NICKEL COMPANY, INC., 67 WALL STREET, NEW YORK 5, N. Y.

ORIGINAL
Queen Frocks

Designer's suit-dress... of Pinella, a new fabric of rayon and wool. Black with red or lime, brown with lime. About 35.00... available at fine stores

QUEEN DRESS COMPANY • MILWAUKEE, WIS.

DESIGNS FOR DRESSMAKING



HERE are other views of the blouse and skirts on pages 168, 169. Vogue Design No. 5591: the snug blouse, shown on both pages, with bateau neckline, dropped-shoulder. Sizes 12 to 20 (30 to 38). "Easy-to-Make." Vogue Design No. 5589: easy waistband-skirt with a straight back and controlled front-fullness, for 24 to 30 waists. Vogue Design No. 5590: the draped, side-tied dinner-skirt. For 24 to 32 waists, "Easy-to-Make."

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 206.

Naive stepin that's geared low for down-to-earth flattery! Typically Peacock with its simple, unaffected lines, it caters to young ideas and costumes! Black Suede...$10.95. Sizes 3½-10...AAAA-C

The HIGBEE Company
CLEVELAND

"Roundswept"

A NEW WORD . . . A NEW HAIR TREND

From the American Hair Design Institute*, fountainhead of American hair fashions, comes the new "Round" movement in hair. The Roundsweep is a curvaceous line that follows the natural contour of the head. It eliminates exaggerated effects, fosters hat and hair harmony and is a perfect base for the smart, simple, manageable type of hair-do that is so typically American

*Reg. U. S. Pat. Off.

Photo by Jon Abbot

The Beauty Salons of the following stores have joined with the Institute in promoting "AMERICAN HAIRSTYLES FOR AMERICAN WOMEN"

Akron, Ohio	M. O'Neil
Atlanta, Ga.	Davison-Paxon
Baltimore, Md.	Hochschild, Kohn
Birmingham, Ala.	Burger-Phillips
Boston, Mass.	Chandler's
Boston, Mass.	Jordan Marsh
Boston, Mass.	Slattery's
Boston, Mass.	R. H. White
Brooklyn, N. Y.	Oppenheim Collins
Buffalo, N. Y.	Oppenheim Collins
Chicago, Ill.	Carson Pirie Scott
Cincinnati, Ohio	Shillito's
Cleveland, Ohio	Higbee Co.
Cleveland, Ohio	May Co.
Corpus Christi, Tex.	Petkins Bros.
Denver, Colo.	May Co.
Detroit, Mich.	J. L. Hudson
East Orange, N. J.	Franklin Simon
El Paso, Tex.	Popular D. G. Co.
Evansville, Ind.	De Jong's
Fort Wayne, Ind.	Wolf & Dessauer
Hartford, Conn.	Brown Thomson
Houston, Tex.	Levy Bros.
Indianapolis, Ind.	L. S. Ayres
Kansas City, Mo.	Emery, Bird, Thayer
Lake Charles, La.	Muller's
Memphis, Tenn.	John Gerber
Milwaukee, Wis.	Boston Store
Milwaukee, Wis.	Schuster's
Minneapolis, Minn.	John W. Thomas
Newark, N. J.	Hahne & Co.
New Haven, Conn.	Malley's
New Orleans, La.	D. H. Holmes
New Orleans, La.	Mayer Israel
New York, N. Y.	Arnold Constable
New York, N. Y.	Franklin Simon
New York, N. Y.	James McCreery
New York, N. Y.	Oppenheim Collins
New York, N. Y.	Stern Bros.
Peoria, Ill.	P. A. Bergner
Peoria, Ill.	Block & Kuhl
Philadelphia, Pa.	Snellenburgs
Pittsburgh, Pa.	Boggs & Buhl
Poughkeepsie, N. Y.	Wallace Co.
Providence, R. I.	Shepard Co.
Reading, Pa.	Whitner's
Rochester, N. Y.	Sibley, Lindsay & Curr
San Antonio, Tex.	Joske's of Texas
Springfield, Mass.	Forbes & Wallace
St. Louis, Mo.	Famous-Barr
St. Louis, Mo.	Scruggs Vandervoort Barney
Washington, D. C.	Lansburgh's
Waterbury, Conn.	Musler, Liebeskind
Wheeling, W. Va.	Stone & Thomas
Worcester, Mass.	Denholm-McKay

ETERNA
Famous Since 1856

No more beautiful and dependable watch is made than the ETERNA . . In faultless taste — with unquestioned accuracy. Small wonder there's such complete enjoyment and pride in having an ETERNA . . . Priced from $55 to $1000 including watches for men. . . **Superb gift!**

ETERNA watches are limited in number.
Sold and serviced at leading jewelers.

ETERNA WATCH CO. OF AMERICA, INC., 580 FIFTH AVENUE, NEW YORK 19

OUR COOK WAS A THURSDAY PAINTER

(Continued from page 145)

had flashed across the public eye, following the posthumous fame of Henri Rousseau, the little Parisian toll-gate inspector whose fantastic jungles, once laughed to scorn, now commanded tens of thousands, and bloomed decoratively on the walls of our museums. I thought I could imagine Mrs. Mather's trim folk style—an affair of tight outlines, delicate coloration and naïve drawing. I might even write the catalogue preface. "Paintings by Martha Mather." That would look well on a cover.

She usually took the stairs slowly. But at my question she had run up the back flight like a girl and instantly returned with a water-colour fastened by rubber bands on a piece of corrugated cardboard. I looked at it eagerly but my spirits dropped.

"Why, Mrs. Mather," I exclaimed, "you've had lessons!"

"Oh, many," she replied. "I studied at Carnegie Institute and painted at New Hope. I spent a summer at Provincetown and a winter at Carmel. You know there's hardly an art colony in this country where I haven't been," she continued proudly, "and I once got a third prize in Boston and they printed my picture in the *Transcript!*"

I gazed at the water colour sadly. It was nothing—neither primitive nor modern nor old fashioned. It was simply inept. Bearing traces of academic instruction it was all of a piece with her cooking—watery and deficient in seasoning. "Thank you," I said handing it back.

Now commenced a change in our cook. Not very slowly she began to lose her meek and flustered manner. And she started to sniff. The Mrs. Mather Ellen hired a week before wouldn't have dared express disdain in this offensive, Mary Poppins-like way. But she developed a fine, critical sniff, reserved chiefly for other people's art. Ellen would come upon her standing before a Seurat drawing or a Matisse lithograph, nose elevated. One night when I got home particularly weary, my wife drew me aside. "I must tell you the priceless thing Mrs. M. said today. She was dusting the library closet and came across some of your studies made in Paris when you were working with Ozenfant."

"Did she sniff?" I demanded a bit anxiously.

"Did she! And then, after looking carefully at every one of them she turned to me and said, 'You know, your husband and I have the same trouble with perspective'!"

I was only half-amused. If there is one thing a critic dislikes, it is having his own creative efforts (and I admit they were "efforts") criticized by an incompetent.

A cook in the house, however, is worth two in the Help Wanted column. I decided to *(Continued on page 188)*

Betmar

HARVEY. . . our bunny-bowed Chelton flat felt that hugs your head so snugly for these windy fall days. In black, brown, flannel gray and gay football colors. Headsizes: small, medium and large. About $4. At fine stores everywhere, or write*

BETMAR HATS INC., 1 WEST 39TH ST., N. Y. 18

*REG. U. S. PAT. OFF

Parfums de Cherigan

IMPORTED

HORACE HIME

Chance

A sophisticated perfume for the woman who can dare to be provocative.

Fleurs de Tabac

The dainty floral scent you'll love. Demure as your first kiss—romantic as a tropical night.

Distributed in the United States and Canada by LA SALLE PRODUCTS, INC., CHICAGO 3, ILLINOIS

Laguna

TRADE MARK REG. U.S. PAT. OFF.

Oriental Pearl* Replicas
at Their Loveliest

In three price groups: $30, $20, $10,
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OUR COOK WAS A THURSDAY PAINTER

(Continued from page 186)

play up, within reason, to Mrs. Mather's art interests, limited as they were. I acquired the habit of casually dropping hints that she might find something to intrigue her in the art books and magazines which lay in stacks round the house. Now and then she took me up and one morning during her second week, breakfast was half an hour late. A contrite Mrs. M. spilled my coffee and sent the children bounding off to school with pieces of toast in their hands, while she explained how she had been up to three a. m., tussling with a recent monograph on *The Unintelligibility of Modern Art.* "I didn't understand a word," she confessed, "but I just couldn't lay it down."

Meanwhile her cooking got worse and she painted more. Prunes calcined on the stove when she dashed to record a fleeting winter sunset, and she forgot to make a birthday cake while engaged in finishing a picture of our first November blizzard. Ellen grew somewhat testy. She barely tolerates art in public galleries and here it was threatening the very life-line of our home. The faithful family retainer had been metamorphosed into an erratic painter and she felt, wholly illogically, that it was somehow my fault. When Mrs. M. left a thirty-five-point roast in the oven and trotted off three miles to the village to get a tube of Prussian blue, she put her foot down. Art was all right in its place but that place was obviously not the kitchen. Painting was to be done only on free time. After all, we were not financing a Guggenheim Fellow but hiring a domestic.

Mrs. M. was greatly aggrieved and on the point of leaving. But as she explained to me afterward, she had thought it over and our house was so "interesting" that she just couldn't bear to think of working anywhere else.

One day, during Christmas week she was in the midst of preparing her peculiar brand of flatulent mince pies, when the expressman delivered a large box. It obviously swathed a painting and I thought it only fair to invite Mrs. M. in for the unveiling. While the children hopped about and Ellen sighed, "Oh, Robin, it's *big.* Where shall we hang it?" I revealed a charming still life by one of the leading American painters who remains a friend. "Look, it's from Gino!" I exclaimed in delight. As I spoke I caught Mrs. M.'s expression. It was a look with which I am altogether too familiar, a blend of scorn and wariness which often appears on the face of an artist about to view the work of a rival.

"How do you like it?" I asked her.

Mrs. M. sniffed—an enormous sniff. "No better than I can do in the same vein," *(Continued on page 190)*

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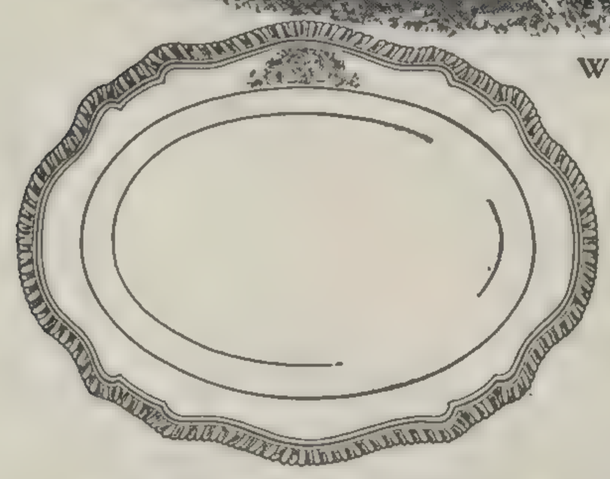

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OUR COOK WAS A THURSDAY PAINTER

(Continued from page 188)

she pronounced and marched back to her sagging pastry.

When she got back on Friday from her day out, she brought a package. On the dining-room table she reverently unwrapped her prize-winning Boston drawing. It was rather touchingly framed in a gold grass-cloth matt and real gold-leaf moulding as if to make up for winning only the third award. It depicted an apse of a Romanesque church and I rather liked the way she had thrown the cubes of the architecture about and introduced a tiny branching tree to accent the pattern.

"A nice composition," I approved.

She was indignant. "It isn't a composition at all," she protested with some heat. "It's exactly the way the place looked."

I should have known better. In seeking to copy nature the innocents in art struggle persistently for verisimilitude. "*This* is good detailed work," she explained, looking dirtily at a Masson abstraction hanging over the sideboard, "which is more than you can say about some things I've seen."

On the back of the picture, and now brown after several years, was pasted a blurred newspaper cut of the drawing and a brief article—the one press notice of her lifetime—stating that Mrs. Martha Mather of 3612 Argyle Avenue had been successful in competition for third prize in the Open City Contest. "I was pretty proud," she admitted.

But best of all Matherisms (as we came to call them) was uttered only a few days before she suddenly packed up and left for Florida, "to do some tropical work," as she expressed it. Quite without warning Mrs. M. had produced some excellent biscuits and I, who never lie, even politely, about food or art, found myself complimenting her.

"These are perfect, Mrs. Mather," I said enthusiastically.

Her eyes lighted up as she set down the refilled plate at my elbow. "You know," she said impressively, "sometimes I think I should have been a cook!"

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THE FUTURE OF THE ARTS IN ENGLAND

(Continued from page 149)

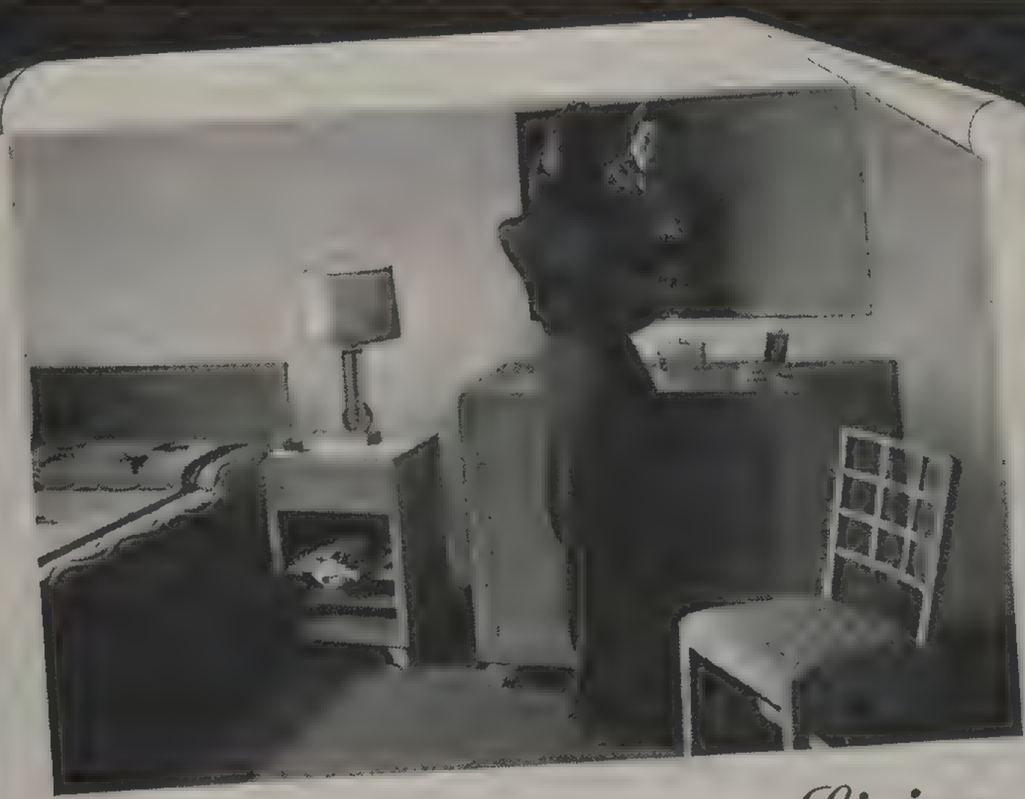
which is so important, are confident in ourselves and not caring much what is happening in other lands.

First, let us remind the American public of our painters' names. The greatest of our living painters, in view of his achievement, is Augustus John. He has been a great draughtsman and a great painter. It would be a very silly critic who denied this to him, and no argument whatever can stand up to his best drawings. Moreover he is an artist. He is not an H. G. Wells, an Elgar, or an Arnold Bennett. But now for a contradiction. Frances Hodgkins, in her works one of the youngest and most contemporary of our painters, is ten years older than he. She is one of the most easy and tireless of inventors. And her paintings have so obvious a "quality." I do not know to what extent her works are known in the United States, but I believe this great, if minor painter, to be one of the sensations of a hidden England.

Another improbability of the same order is Matthew Smith, for it is rare to have an Englishman who paints better than he draws. Among younger men the most promising talents are Graham Sutherland and John Piper. The latter is the more traditional English painter with obvious affinity, or descent, from Cozens, Cotman, Paul Sandby, Samuel Palmer. The discoverer of sham-"Gothick," he equals the architectural draughtsmen of the great age.

Graham Sutherland is more of an inventor, and less a Romantic explorer of the past. His idiom, being formed from nature and not based on architecture, is less limited. But it can lack structure. His best period, however, is still to come. With Graham Sutherland so rich and resourceful in pattern, it is impossible not to consider the powerful, even tremendous drawings of the sculptor Henry Moore. These are portentous and monumental—as they should be! They are no light and easy moments, but heavy with drama impending. This sculptor's drawings are among the most individual in the whole English school.

Painters a little younger of achievement than those mentioned must include the Welshman Ceri Richards, whose work is always interesting and in process of development. Always, too, in the art of England there has been at least one writer-draughtsman (Blake, Rossetti, Wyndham, Lewis); and for an example there is another Welshman, David Jones, whose drawings are exceedingly "difficult" and highly wrought. Leslie Hurry, the stage-designer, must be mentioned too. His sets for "Hamlet" and "Le Lac des Cygnes" at Sadler's Wells are important experiments, even to those who disparage them as Lyons Corner House Baroque. But they belong, in fact, to the old English pantomime tradition and are in *(Continued on page 192)*



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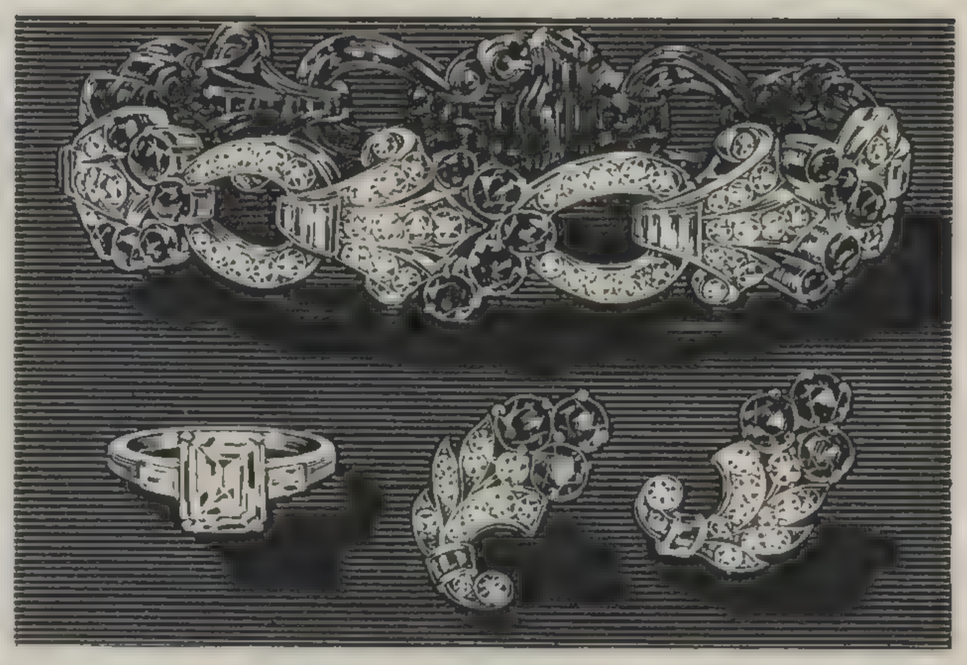

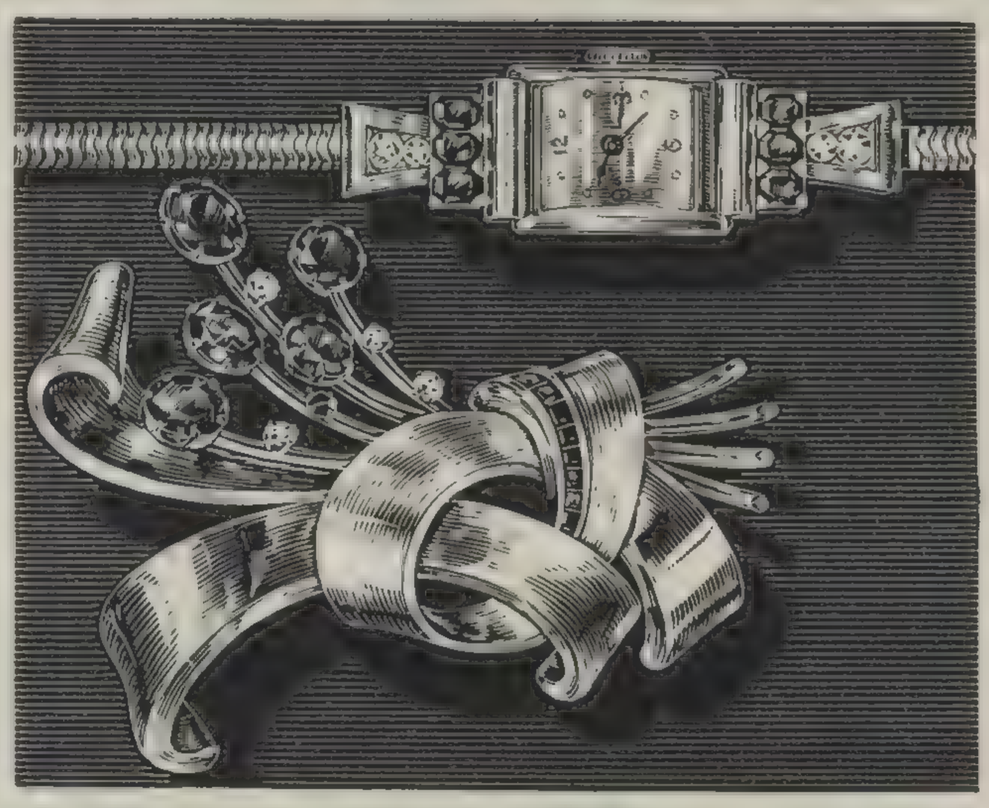

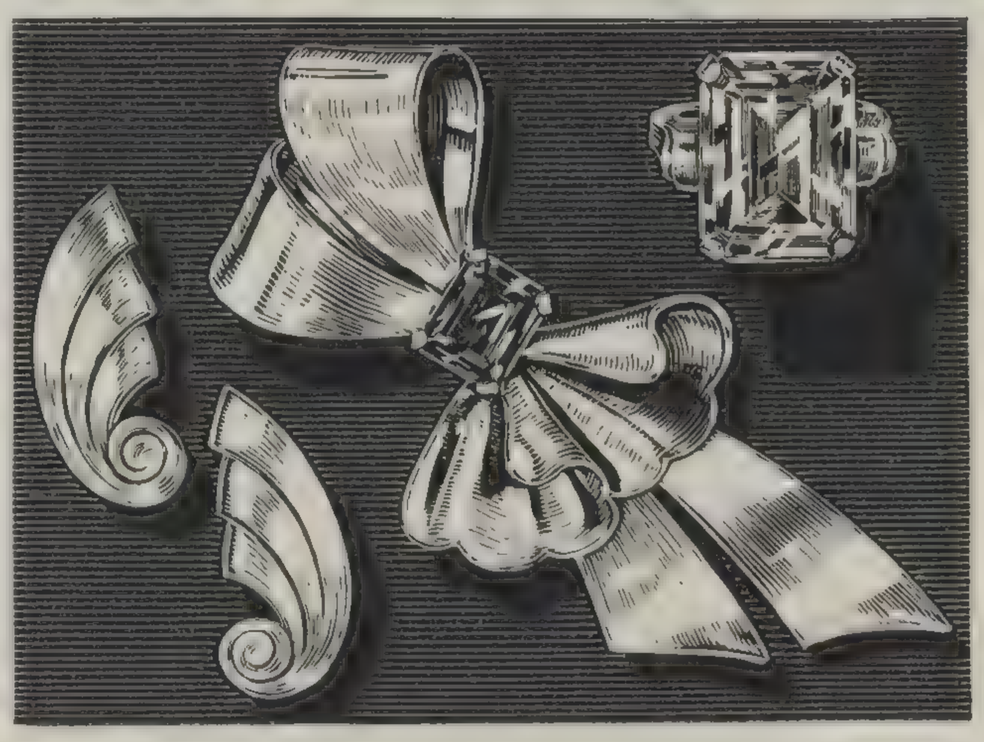

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THE FUTURE OF THE ARTS IN ENGLAND

(Continued from page 191)

the line, therefore, of the great scene-painters.

The accompanying or inspiring works of the poets are, as always, in England not difficult to find. The Welsh poet, for it is important to insist upon that nationality, is present in Dylan Thomas, whose texture is as abstract as that of any modern painter. There is no necessity for him to explain his imagery, for it is only intended to be half understood. Is W. H. Auden to be included any more as an Englishman? We do not know his wishes. But, at least, he has had as much influence as any other modern poet. After, or before Auden, comes Spender, a poet of whom great things are to be expected. And we must not forget that T. S. Eliot and Edith Sitwell are in their prime and writing. This poetical noontime, then, is a lively one and the Muses are not silent. The theatre, fiction, criticism are all busy. John Gielgud is our great living actor; and our playwrights include Peter Ustinov, of Russian origin and the grandson, indeed, of the great Benois of the Russian Ballet. Among critics there are Cyril Conolly (Palinurus) and Peter Quennell; and as novelist or moral critic, Evelyn Waugh, whose latest novel is his finest work to date.

An event of perhaps crucial importance to the future of the arts in England took place last June at Sadler's Wells Theatre. Young Benjamin Britten's new opera "Peter Grimes" was first performed. This is the first competent and professional opera since Puccini's "Turandot," supposed, then, to be the last of its long line. An opera by an Englishman—and a successful one at that—is a considerable rarity, as rare as a Spanish cricketer, or English matador.

Benjamin Britten, a very brilliant and prolific composer, must be considered to be the culmination of a great deal of national energy so much encouraged that there has been danger of not seeing the wood for the trees. Indiscriminate applause no more makes the composer than it does the ballet dancer, but Britten has given proof of such varied talents that unlike some contemporary poets he may survive the plaudits of his friends. In any event, the production of "Peter Grimes" is the most significant fact in the recent history of English music.

As Ernest Newman, the eminent critic, wrote in the London Sunday *Times:* "For the text of 'Peter Grimes' Mr. Britten and Mr. Montagu Slater have gone to Crabbe's series of poetical vignettes entitled 'The Borough'.... Hardly a personage or an episode of 'The Borough' has been taken over intact; but the mordant saliencies of a number of them have been seized and interwoven with those of others to present a coherent picture of the life of a Suffolk coastal *(Continued on page 193)*

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THE FUTURE OF THE ARTS IN ENGLAND

(Continued from page 192)

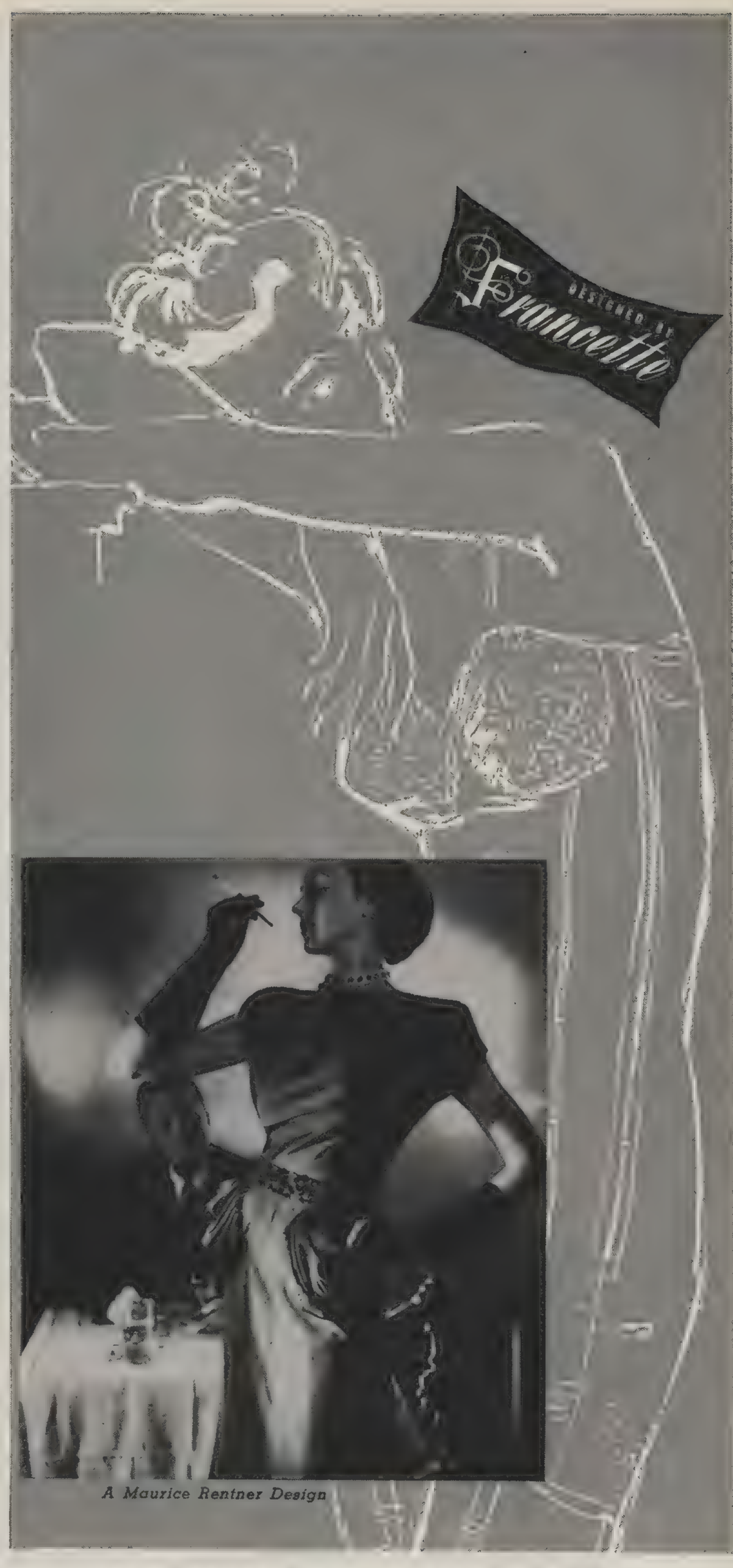
town in the early nineteenth century.... This, then, is the setting of the drama, which weaves together all the activities and psychologies of the rough seaport people in an action that rarely halts for purely "operatic" purposes; and the whole milieu has been strikingly framed in an orchestral sea-picture."

Ballet, too, is sure of a continued success, and in Frederick Ashton we have a choreographer second only to Massine. The importance, though, is not the ballet but the dancers. Higher critical standards must be applied. A majority of the audience have not yet seen good dancing.

So much for names of artists. But it is more than probable that the greatest name of all has not been mentioned. If, in fact, we are living in a time of greatness, I cannot, however, help throwing my mind back to 1918 and the end of another war. How well I remember how much it was the wish of everyone to get to Paris! The great modern art movement was in progress and hardly interrupted by the war. Stravinsky, Picasso, Matisse; they were the geniuses of that age. There was the wonderful summer season of 1919, when the *Boutique Fantasque* and Picasso's *Tricorne* were produced at the old Alhambra. Indeed, the scenery of the former ballet, by André Derain, was to many persons a revelation of the modern school of painting. It is just over a quarter of a century ago!

I think we must all agree, now, that poor battered old London has more to offer us than Paris. On almost any day you may walk in a picture gallery and see canvases by young painters that tell you the movement has transferred itself to England. If you hear music by Walton or Britten you get the same feeling. And, though there is too much poetry, and much of it is not poetry at all, the best of it is emphatic of the same story. We have composers, poets, sculptors, painters. Conditions of life are, however, difficult and likely to become worse. There are so many political and mechanical distractions. Life is disturbed and noisy. Environment grows uglier, and rents go even higher. Of the names mentioned most, if not all, have reached the margin of safety. Others who are younger, will find it a hard struggle. Now, when the war is ended, is a terrible moment to begin. The eternal values are in the cauldron. For the art of living will be slow to return.

The whole of Europe lies prostrate and will be slow to rise. Many artists, musicians, writers, have left and made their homes in the United States. Here, the movement is more indigenous. Our artists are natives, and not exiles. The arts, therefore, are less cosmopolitan, less sensational. But it is a great and lasting opportunity, and we may be hopeful that full advantage will be taken of it.



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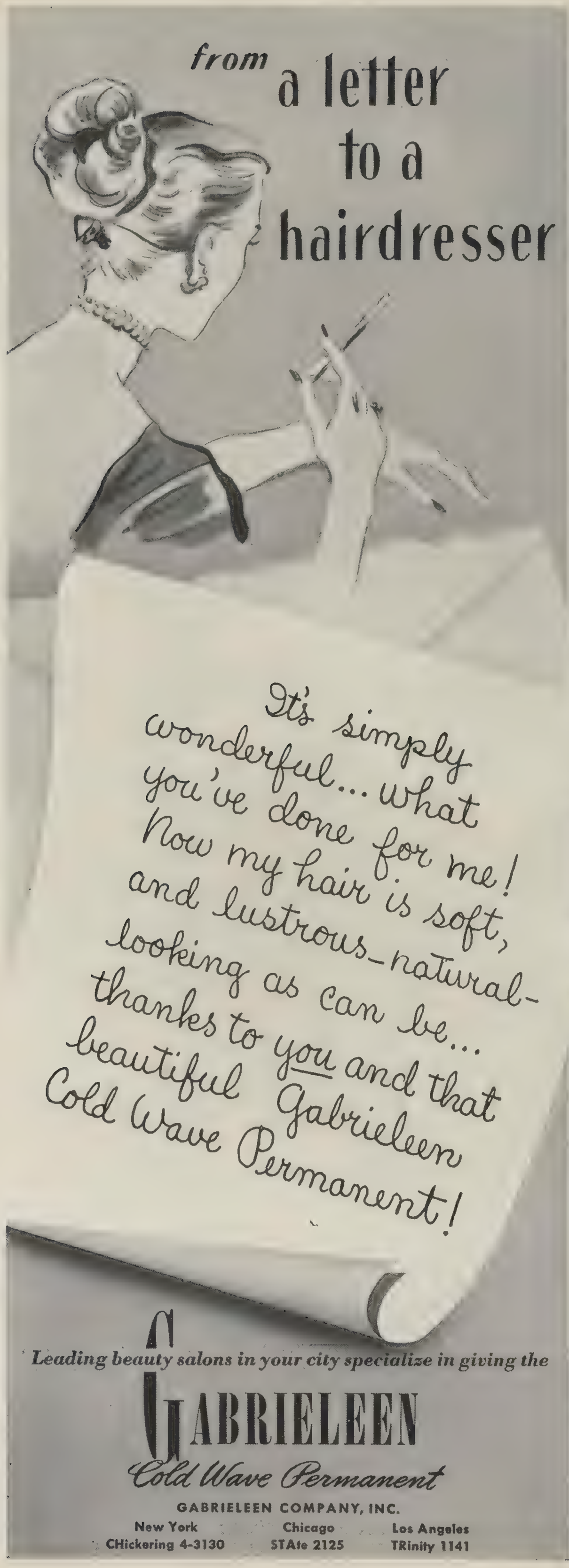


ABOUT PEOPLE... IN MEXICO

(Continued from page 143)

—at least momentarily. Then on September 3, Padilla announced that he will be a candidate for President in the elections next July. He will run against the only candidate so far known, Miguel Alemán.

A long, dark man with an animal grace, Padilla speaks English with a dusky slur of accent. He took his law degree at the University of Mexico, studied Constitutional Law at the Sorbonne in Paris. He joined Pancho Villa's army, was Villa's secretary. When Villa fell, Padilla left hastily for Cuba and practiced law there. Later, when the skies had cleared and political enmities had misted over, he went home to Mexico, was made Attorney General of the Republic, Minister of Education, Minister to Italy and Hungary. He did much toward modernizing Mexico, headed the Rio de Janeiro Conference in 1942, wrote the notable book, "*El Hombre Libre de America.*"

At fifty-three, he has an exclamation-point career behind him, and a looming question-mark ahead.

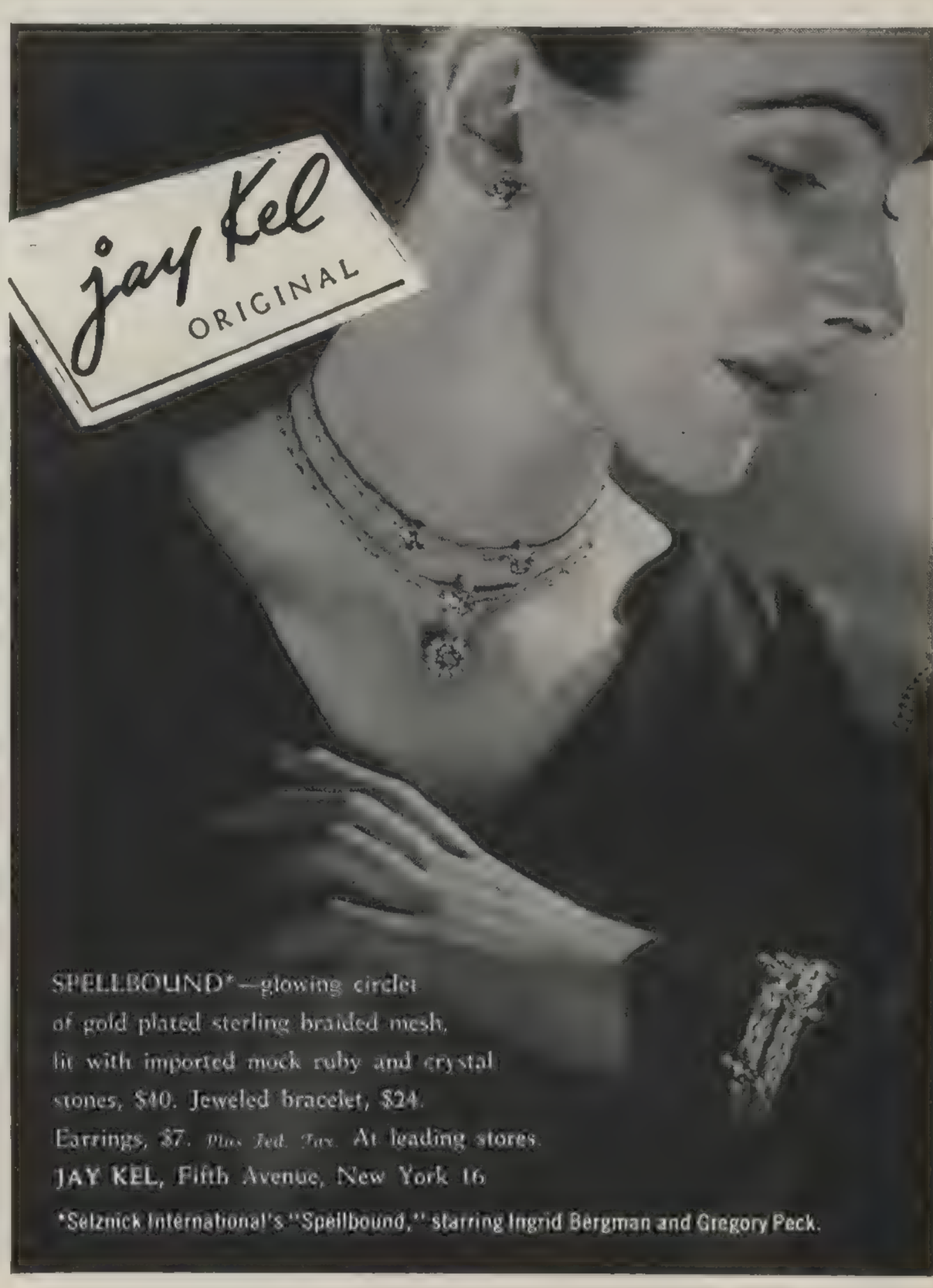
EDUARDO VILLASEÑOR is Mexico's top economist. As Director of the government-controlled Bank of Mexico, Villaseñor determines the country's economic policy, has brought Mexico through the war years without being carried away by the hot wind of inflation. He recently flew to London to represent Mexico at the Monetary Conference which was held there.

A progressive liberal, elaborately educated in law, philosophy, and the arts, Villaseñor came to power during the Leftist Cárdenas administration. He plays no politics, tears through red tape, keeps an intellectual's perspective on the shock and scuffle of national problems. In the '30s, he was Mexican Consul-General in New York, later became Under-Secretary of Finance.

Stocky and sparkling with energy, Villaseñor loves to dance, designs and builds houses for diversion. He has written poems, a novel, numerous essays on economics; collects paintings, porcelains, and beautiful books. Two Gobelin tapestries hang in his Bank of Mexico office.

His wife, Margarita Urueta de Villaseñor, photographed with him here, is small and chic, with the narrow, appealing face of a Byzantine Madonna. She has written books of verse and plays—her latest play was produced last winter in Mexico City. With their two small daughters, Sr. and Sra. Villaseñor live in a house famous for its modern décor and paintings, its old books and bibelots, its food and wine, and its constant influx of friends—artists, poets, writers, diplomats, politicians, and pretty women.

VICENTE LOMBARDO TOLEDANO is the most powerful force in Mexican politics—*(Continued on page 195)*



ABOUT PEOPLE... IN MEXICO

(Continued from page 194)

though he holds no government office, and says he will never accept one. This scholarly man has long waged a total war against what he considers United States imperialism; has fantastic prestige with Mexico's peasants, workers, intellectuals. He is President of the C.T.A.L.—the international labour organization representing all Latin America, and he heads the C.T.M.—Mexican variation on the C.I.O.

One of the most effective anti-Fascists in the Western Hemisphere, Lombardo Toledano influenced Mexico to aid the Loyalists in the Spanish Civil War; is said to have forced Padilla to resign as Foreign Minister, after Padilla urged the acceptance of Argentina at the San Francisco Conference. A close friend of President Avila Camacho and of former President Cárdenas, he persuaded Cárdenas to expropriate U.S. oil interests in the '30s. For the 1946 election, he is backing Miguel Alemán, the candidate supported by both Labour and the industrialists, with a program for the industrialization of Mexico.

With his intelligent hazel eyes, his mild manners, Lombardo Toledano suggests the professor that he was, not the labour leader that he is. He was born into a rich copper-mining family of Italian-Indian descent, became Governor of his native state, Puebla. A doctor of law and philosophy, he taught at the University of Mexico, was expelled in 1933 for his Marxist opinions. The next year he founded his own "Workers' University" with an enrollment of 500 students, is still its Rector.

His interests and abilities have a fine, free Renaissance width. He is an amateur of art, music, literature, a student of anthropology and the flora and fauna of Latin America. He speaks good English, better French, has written some two dozen books on a remarkable range of subjects: labour problems, sociology, education, government, history, philosophy, ethics. A spontaneous, spell-binding speaker, he can hold an audience for four hours at a stretch, presenting complicated ideas in simple, luminous words. He is known as "The Scissors" for his trick of verbally shredding the opposition. He is fifty-one, and married to the talented Rosa María Otero y Gama. They have three grown-up daughters.

Lombardo Toledano is now in Paris, attending a three-ring labour circus: meetings of the World Trade Unions Congress (he is a member of the administrative committee); the International Labour Office (he is on the governing board); and the C.T.A.L. (he is president).

ALFONSO CASO is the father of Mexican archæology and of four children. (Photographed with him on page 143 is his daughter Beatriz, one of the prettiest girls *(Continued on page 196)*

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ABOUT PEOPLE... IN MEXICO

(Continued from page 195)

in Mexico, who teaches French at the University.) Caso is also a writer, teacher, philosopher, organizer, and famous public figure—the archtype of the modern Mexican intellectual who is not fenced into one specialized field.

This man who looks like an owl with a sense of humour has transformed Mexican archæology from an amateur hobby into an organized science. At Oaxaca, he unravelled five layers of pre-Conquest culture. Over a ten-year period, his excavations at Monte Albán opened up new vistas of history, uncovered a whole sierra of buried pyramids, found the cache of fabulous gold jewels that figure in the mythology of the Spanish conquistadores.

Deeply preoccupied with analyzing the past, Caso is much a man of the present, a practical executive. He heads the Department of Archæology at the National Museum. He founded the National Institute of Anthropology and History. He instigated the Round Table Conferences which, before the war, brought archæologists from all over the world to compare their research. Now he is busy planning a huge new Anthropological Museum, arranged to be authoritative and useful to the expert, and amusing to the man in the street.

Like many Latin Americans, Caso studied law but never practiced it. One of the youngest teachers of his time, he gave courses in history and philosophy at the University of Mexico. He is still an important educator. Recently, when the University of Mexico was wracked by faculty dissention and student riots, he was called in to be its Rector—the one man acceptable to all factions, and above the melee of dispute. His brother is Antonio Caso, the distinguished philosopher. His wife is the sister of Vicente Lombardo Toledano, soft-spoken strong man of Mexican Labour.

MARÍA FÉLIX is the queen of the new, booming Mexican movie industry. She won the crown with no struggle, no observance of protocol: she simply appeared on the screen, and good luck and good looks did the rest. She was starred in her first picture; is a home-grown actress come to fame in Mexico, without the Made-in-Hollywood stamp of Dolores del Río and Lupe Velez.

Three years ago, in a feeble film called *"Mujer sin Alma,"* the public was fascinated by a tall girl with the face of a sulky goddess, the poise of a diplomat, and a figure calculated to run into millions. She wasn't much of an actress, but no one cared. Since then, her pictures (she has made only a few) have vapourized all former box office records. Wherever she goes, she is mobbed by a lunatic fringe of fans, and her passionate, willful face, set in a shadow-box of shoulder-long hair, stares coolly from magazines, newspapers, billboards. *(Continued on page 197)*

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ABOUT PEOPLE . . . IN MEXICO

(Continued from page 196)

Félix played the bad, bitter enchantress of the plains in "*Doña Bárbara*" (screen version of a popular Venezuelan novel); a young girl who escapes from a convent and swashbuckles as a man in a fancy-dress piece, "*La Monja Alferez*"; had a double rôle, and a blond wig in Stefan Zweig's pompous "*Amok.*" All these productions were saved from their due dreariness by her beauty and bravura.

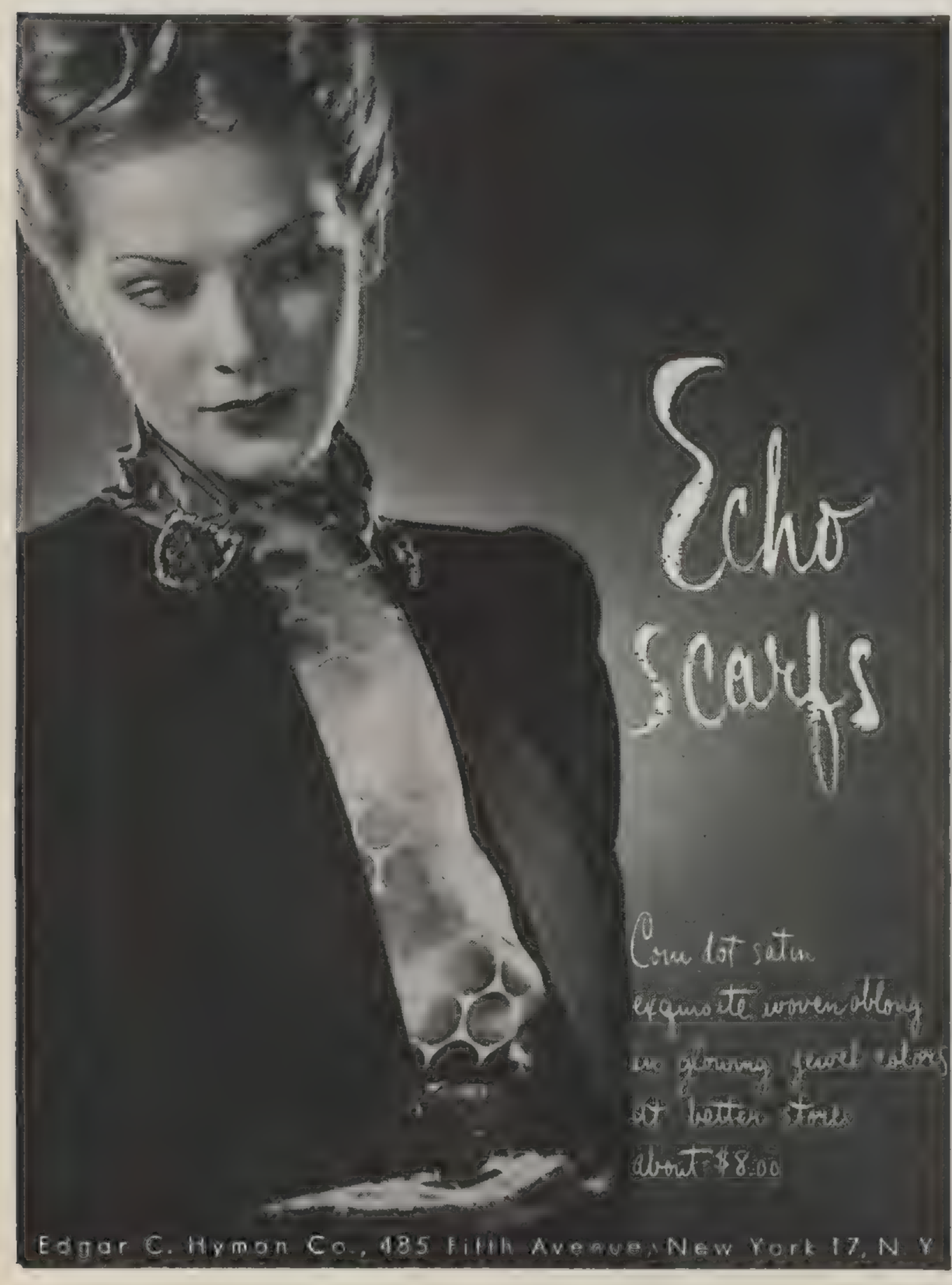
Now she has a dizzying salary, a flashy car, and a famous husband: Augustín Lara, the faint-voiced songwriter who is Latin America's Irving Berlin. She doesn't speak English yet, but she is learning. Hollywood keeps an anxious eye on her report cards.

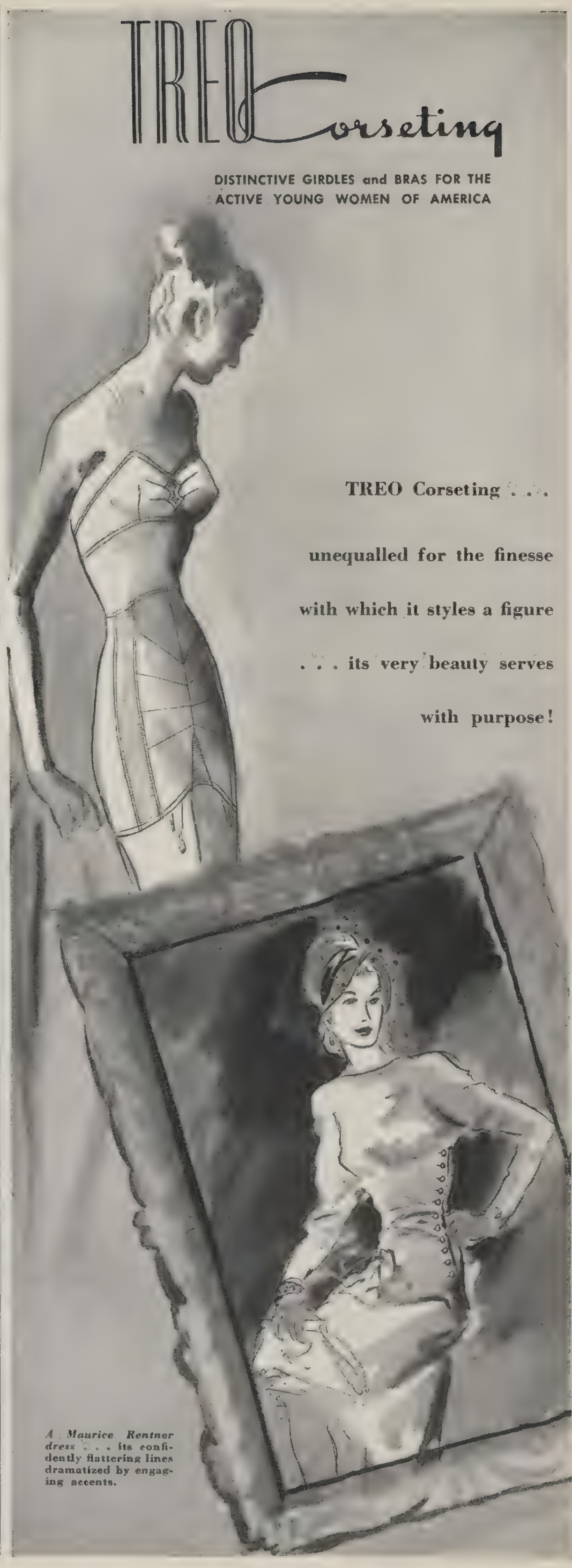
ALFONSO REYES—essayist, historian, critic, translator of Mallarmé, Stevenson, Chesterton, Sterne—is another of the Mexicans who balance an eminent intellectual life with an active public one. He has gone on many diplomatic missions, has served as Ambassador to France, Argentina, Brazil. But all this has only punctuated his career as a writer of limpid, polished prose.

A small man in his fifties, built like a bowling ball, Reyes has a huge library of his own. He was born in Monterey, the son of General Bernardo Reyes who died at the outbreak of the Revolution. He assisted at the rebirth of Mexican letters, was one of the young intellectuals who started the puissant magazine, *Revista Moderna.* He has written books on Hellenic thought and literature, shining with insight and erudition. Now he is working on a job without a precedent—drawing blueprints of a foundation for "the science of literature."

ERRATUM

In the September 15 issue of Vogue, page 202, we listed the winners of Vogue's 10th Prix de Paris contest. The heading of the listing erroneously stated that these were the winners of the *11th* Prix de Paris. Vogue's 11th Prix de Paris is the current contest.





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HOSIERY "As You Like It"

READING, PA.

PARIS—SUMMER, 1945

Notes by an American designer of fashions in the "middle bracket"—impressions of his first visit to Paris since the war

By Charles Armour

So I took a walk in Paris and completely lost my head. I'm still looking for it—still bewildered by the strange flood of emotions that took me unawares and played havoc with my senses. I went to have a look at the one-time world of Fashion—to weigh its chances of a quick comeback and what I saw confounded me. I met a people who had lost a war. A people grim, hungry and suffering. Suffering from malnutrition and yes—from shame. A people in doubt about the future and steeped in hideous memories of a recent past. It showed in their faces—in their eyes. And yet in utter contrast there was something that gave them great stature. I won't call it courage or hope. It was bigger than both. It was a latent belief in the things they stood for—in their resourcefulness and the creative genius that was their birthright.

What I saw of fashion was exciting, beautiful and new. They had lost nothing of their inventiveness and artistry. Never before, in the many times I have been in Paris in years past, was I so impressed with the brilliance of the French couturier's mind. There was a disarming charm in the way they showed their creations—a blend of pride and modesty. There was no "we are the first"—no vainglory when they displayed their achievements in gowns and dresses. It was definitely exciting to watch the play of ideas.

The silhouettes were quite different from those we had in America. They had dash and character of their own. They suggested buoyancy and freshness. They lent a fascination to the figure and called on the imagination of man to see hidden charms. The clothes portrayed a complete picture of gaiety and were not reminiscent of any particular period in my recollection.

They banished the thoughts of uniforms and regimentation—boldly accenting curves, boldly proclaiming the individuality that only a great dressmaker creates without the aid of props or gadgets.

They were roomy clothes, generously draped. Everything about them was on the grand scale—no bits of dresses, bits of suits, bits of hats. And all of it was done with so little! The handbags that went with the costumes were rarely the real thing but exalted ersatz. It didn't detract at all from their smartness—or their sureness of blend and contrast. The wooden shoes were covered with fabrics in interesting combinations of shades—no leather, no pure metals—just rhapsodies in synthetics. *(Continued on page 199)*

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featured and serviced by leading jewelers OMEGA New York

PARIS—SUMMER, 1945

(Continued from page 198)

France lost a war but not her individuality. Paris was taken but Paris kept her love of beauty. Food was high, scarce, and poor but it was served with artistry. There was no silver service or lovely china but the waiters fussed with the same old finesse. The lettuce was limp and tasteless but a delectable shade of green. The carrots lacked vitality but were fetching to the eye—nothing tasted like anything, but everything looked wonderful. Yes—Paris lost her vitamins, but never her sense of beauty.

In Switzerland where I bought many fabrics, they sang the praises of France, proud to acknowledge French inspiration for the things they showed.

France must be helped. She will be helped. And though today she is hampered by shortages in raw materials, in coal, in food—the dominating spirit of creativeness and her latent resourcefulness will, I believe, carry the day and see her on her way.

There's a challenge in what I saw—and also a wealth of inspiration. I must admit that I hate to look a plain piece of black crêpe in the face—and a yard of staid, sober wool leaves me cold.

In designing my collection, my love for the beautiful may have to do battle with that ever present urge to play it safe—but at this writing, I say—give "the beautiful" full rein.

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LISBON AND MADRID

(Continued from page 140)

you spend between two and four dollars. Probably because the war has diminished the food of other European countries, you get the best food and best cooking right here in Portugal.

MADRID, Summer 1945. Spain is the perfect country of Fascism, without industry, without general education, bigoted and feudalist to the bones, with the continual stench of poverty, desperate, lost poverty everywhere.

Evidently in summer "everybody" has left Madrid. The aristocracy and the rich are in San Sebastian or on some beach, and the city is left to the people, the middle class and the poor. One has the impression of a vast concentration camp, shut off from the rest of the world.

One sees in these street crowds few intelligent faces. The people seem either desperately poor and resigned in looks, or else they are sleek-looking, like third-rate gigolos, smelling of cheap perfume, apparently absolutely unconcerned about the misery around them. The nicest looking faces are those of the gypsies. Filthy or not, they always have a certain ageless *noblesse* about them and they are often extremely beautiful.

The old part of Madrid, Plaza Mayor, Plaza de la Villa, are wonderful stage settings, especially when lit by the late afternoon sun. But the modern part of the city is dull, with touches of *opera-buffa* decoration here and there. What a revelation to see the Goyas at the Prado, practically in their birthplace! The strange thing is that the most strongly rebellious paintings have no title on their frames but only the names of Baron so-and-so who donated them. The Prado is an experience in magnificence.

The bullfights are crowded to the last seat. It's the only place where people really have fun and they have it exuberantly. It is the only place where I saw a manifestation of any kind and this against a bull that didn't want to fight. The public shouted and waved until the lazy bull was exchanged for an ambitious one. The bullfight is the only place where they dare to manifest against the management. In Spain, perhaps even more than Portugal, you have the heart-breaking experience of seeing a country blessed with such beauty on one hand and punished with such poverty and misery and filth on the other.

The combination of man-tailored shoulder lines with the soft drape of feminine style give ***"Borrowed from Brother"*** coats a unique smartness that make them equally ideal over a suit or dress.

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GULF COAST SEAFOOD COOKERY

By Catherine Parramore

In this section of the Deep South, off the Gulf of Mexico, many delicious deep-sea fish, as well as shellfish, abound.

The natural accompaniment to crisp, hot, fried fish is a small tasty corn pone, sometimes with chopped onions throughout, sometimes without the onion. As the fish is fried in the deep fat, these small pones are dropped from a big, old kitchen spoon into the boiling fat, along with the fish, where they quickly cook to a luscious, golden brown; then they are taken up, drained on old brown paper bags, and later served along with the fried fish—all of them piping hot!

This recipe is for the finest small "corn pones" I've ever tasted. It is a family favourite, and everyone who tries it seems to like it a lot.

2 cupfuls corn meal (white)
1 tablespoonful flour
½ teaspoonful soda
1 teaspoonful baking powder
1 teaspoonful salt
1 whole egg
3 tablespoonfuls finely-minced onion
1 cupful buttermilk
(If using sweet milk, omit the soda and add another teaspoonful baking powder)

Mix dry ingredients (do not make the mistake of sifting the corn meal). Add onion, then milk, and last of all, the beaten egg. Drop from a big kitchen spoon into boiling deep fat, in which fish is being fried. When done, the corn pone will float to surface.

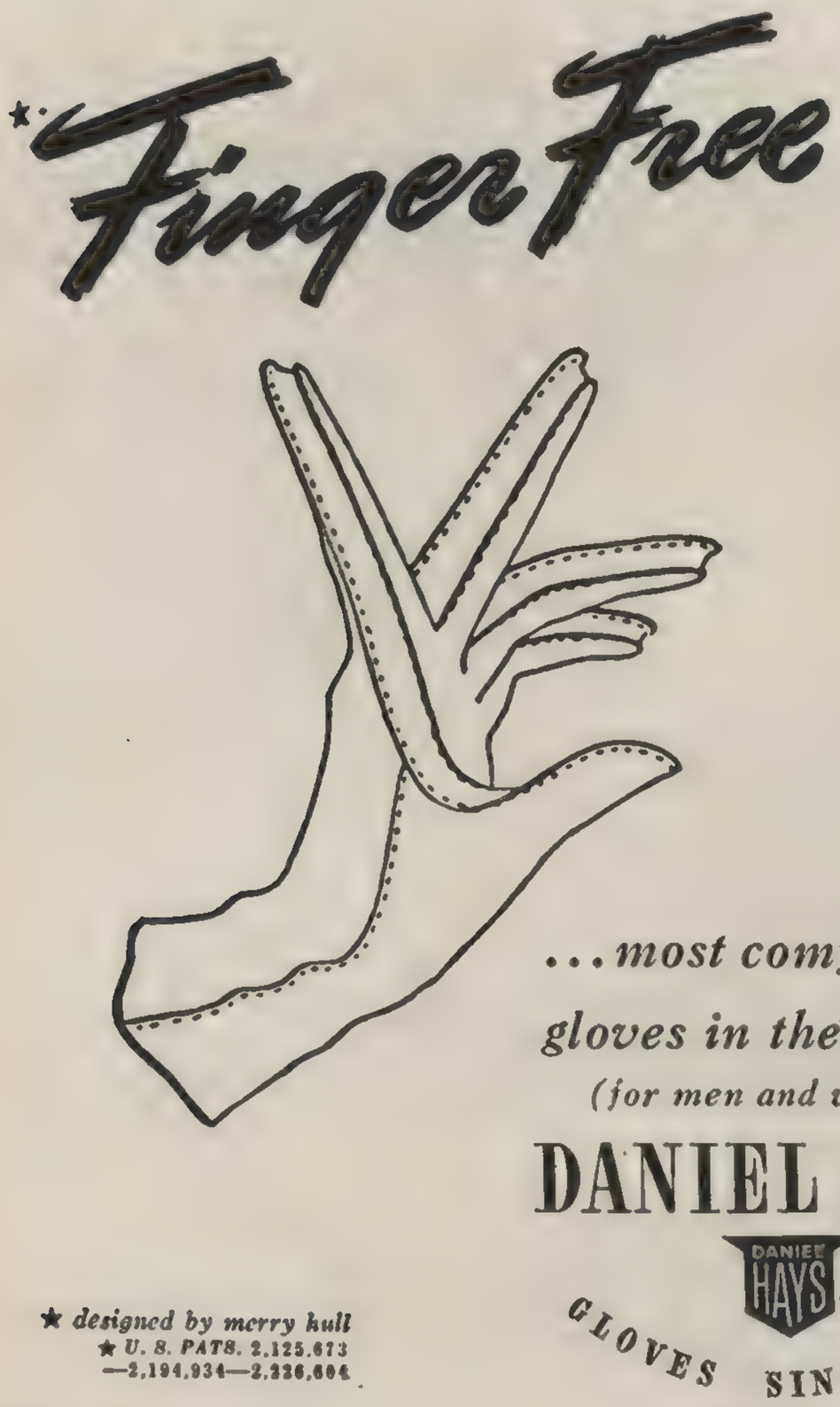
All along our Gulf Coast, there are eating places featuring seafood of all kinds. However, it is not there but in private houses that the most perfectly prepared fish and shellfish is found. One thing that almost everyone enjoys is the entire fish dinner, which would probably be something like this:

Crab, Shrimp, or Oyster Cocktail
with Crackers
Olives, Pickles Celery
Fish Chowder
or
Crab Gumbo
or
Jumbalaya
Fried Fish and Corn Pones
Deviled Crab
Fried Scallops
Fried Shrimp
Tomato and Lettuce Salad
Coffee

Our Own Special Deviled Crab

1 cupful crab meat
2 eggs
½ cupful evaporated milk (right from can, *not diluted*.
4 tablespoonfuls butter (or margarine), melted
1 teaspoonful salt (or to taste)
3 tablespoonfuls prepared mustard or juice from mustard pickles
Good dash Tabasco (we like it hot—and use about ½ teaspoonful)
2 tablespoonfuls Worcestershire sauce
4 tablespoonfuls finely-chopped mustard pickle
2 tablespoonfuls cracker meal

Beat eggs lightly. Add milk and beat together. Add mustard, salt, Tabasco and Worcestershire. Then add this mixture to crab meat, and blend together. Add mustard pickles and cracker meal, then, last of all, melted butter. Pour into glass baking dish (well buttered) and put layer of cracker meal on top, then dot with melted butter. Bake in oven at about 300° for forty minutes. Or you may put crab mixture in carefully cleaned crab shells or large scallop shells for baking—*(Continued on page 202)*



GULF COAST SEAFOOD COOKERY

(Continued from page 201)

they are more attractive for serving at a luncheon or other "company" meal—patting the cracker meal on top, and dot with butter before placing in oven. When baked in individual bakers, the crab will cook in a shorter time, something like twenty-five minutes.

Deviled Scallops

Are made in the same way as Deviled Crab, substituting the scallops for the crab. We usually shred the scallops for this dish, but if they are very tiny morsels, they might be left whole. It is better to cook the scallops a shorter time, as otherwise they become tough—about twenty minutes instead of forty minutes.

Crab Cakes

3 tablespoonfuls butter
4 tablespoonfuls flour
1 cupful milk
½ teaspoonful salt
⅛ teaspoonful paprika
2 cupfuls crab meat

Make cream sauce, cool, and add crab meat. Allowing one rounding teaspoonful for each small cake, shape, dust with flour, brush with beaten egg, and dip in bread crumbs. Fry quickly in deep fat, and garnish with Persian lime slices.

This makes a very nice appetizer or accompaniment to a meal.

Crab Salad

1 pound white meat of crab
½ cupful finely-chopped celery and celery leaves
½ cupful sweet pickle relish
1 tablespoonful finely-chopped parsley
½ teaspoonful salt
1 tablespoonful Worcestershire sauce
Dash of Tabasco
½ cupful mayonnaise—or more if needed to mix (The mayonnaise should be good, stiff, home-made mayonnaise, in order that the salad may be quite moist, not "soupy.")

Combine all of the ingredients, return to refrigerator for long enough to chill thoroughly and blend well. Serve on crisp lettuce and garnish with slices of hard-boiled egg, dusted with paprika. Served with Southern Beaten Biscuits, a drink, and a dessert, this makes a delightful luncheon.

Crab Gumbo

6 large crabs
1 cupful rice
1 pound fresh okra
2 tablespoonfuls fat (bacon drippings are fine)
1 onion, chopped fine
1 teaspoonful chili powder
1 No. 2 can tomatoes
1 tablespoonful Worcestershire sauce
½ tablespoonful celery salt
1 tablespoonful curry powder, if desired
Salt to taste

Boil rice in plenty of water. When the grain taken from the spoon mashes between finger and thumb, with no hard centre, it is done. (Boil rice in a rolling boil for about thirteen and a half minutes.) *Do not overcook*, as this will make it mushy. Remove immediately from fire. Pour quickly into colander and rinse with hot water. Let drain, then, placing colander in shallow pan to prevent dripping in oven, place in warm—not hot—oven to dry out and fluff. The colander should be shaken occasionally, so that the rice may fluff by receiving heat all the way through it. If this method of cooking is pursued, fluffy, each-grain-apart rice will always result, provided you have first quality rice to start with. Any other kind will seldom respond and may be "gummy," no matter how cooked.

Boil and pick the meat from the crabs. Cook rice, as above described. Melt fat, add onions, chopped, and let brown lightly. Into a large stewpan empty the can of tomatoes, adding an equal amount of water, then stir in browned onions. Add seasonings and okra, cut in ¼ inch slices, and simmer slowly for one hour. Then add crab meat. The fluffy, hot rice may be added at this point, just before serving, and the whole served from one dish. Or, the rice may be served separately with the gumbo in another dish, to be poured over it at the table. *(Continued on page 203)*

A flavor *that shortens the miles*

THE BEER THAT MADE MILWAUKEE FAMOUS

GULF COAST SEAFOOD COOKERY

(Continued from page 202)

Crabs and Shrimp à l' Espagnol

2 tablespoonfuls butter
1 tablespoonful minced sweet green pepper
½ teaspoonful minced onion
1 tablespoonful chili sauce (or tomato catsup)

Cook above ingredients until brown in frying pan. Set aside. Make cream sauce with:

1 tablespoonful flour
1 tablespoonful butter
½ cupful milk

When boiling, add first mixture, and

½ cupful shrimp
½ cupful crab meat
½ cupful mushrooms (which have been broiled in butter)

Serve on hot, fluffy rice; this also is delicious served on freshly boiled, hot macaroni or spaghetti.

Shrimp Salad

1 pound cooked and cleaned shrimp
½ cupful finely-chopped celery and celery leaves
1 finely-chopped hard boiled egg
4 tablespoonfuls capers
½ teaspoonful salt
1 tablespoonful finely-minced parsley
Juice of 1 lemon
½ teaspoonful paprika
Mayonnaise necessary to mix moistly

Combine all of the ingredients. Return to refrigerator for short time to "season." Serve on crisp lettuce or chicory.

To Prepare Green Shrimp

3 pounds green shrimp
2 quarts of water
2 cupfuls celery and celery leaves, cut up coarsely
½ lemon, cut up
1 clove garlic, chopped coarsely
1 tablespoonful whole black pepper
2 tablespoonfuls salt
½ cupful vinegar
1 bay leaf

The vinegar is very important, as it will keep the shrimp from giving off the terrible odour that often accompanies cooking shrimp—particularly when they are being boiled.

Bring the water to a boil, and add all of the ingredients, except lemon and vinegar. Simmer gently for fifteen minutes. Then add lemon, vinegar, and lastly the shrimp. Boil for about ten minutes. *Do not overcook,* as this will make them tough. Remove from boiling water, let cool, and then remove shells, and, with sharp pointed small knife remove the small black intestine. Place in coldest part of refrigerator until ready to use.

Cold Shrimp with Dressing

One of my favourite ways for serving these delicious little morsels is in a large bowl filled with finely-crushed ice with the shrimp placed on top of the ice, and with a smaller bowl of dressing pressed down in the centre of the ice. With a little glassful of toothpicks at one side, each person may pick up a shrimp, dip it in the sauce, and experience a thrill!

Here is the dressing I like best for this purpose:

1 cupful good, stiff mayonnaise
1 tablespoonful tomato catsup
1 tablespoonful chili sauce
1 tablespoonful capers
Dash of Worcestershire sauce
Dash of Tabasco or pinch of cayenne

Shrimp Stuffed in Eggplant

2 medium sized eggplants
1 small, mild onion, minced fine
1 cupful of chopped-up shrimp
4 slices of toasted bread, crumbled

(Continued on page 204)

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GULF COAST SEAFOOD COOKERY

(Continued from page 203)

3 tablespoonfuls tomato juice
½ teaspoonful salt
Pinch of black pepper
½ cupful warm milk
Cracker meal

Boil or bake eggplants until soft but not too done. Scoop out meat and chop; to this add toast crumbs, tomato juice, onion, shrimp, salt and pepper. Pour into this mixture the warm milk. Spoon the mixture into eggplant shells and top with cracker-meal, brushed with butter. Bake thirty minutes in a moderate oven.

Escalloped Shrimp (or Crab)

1 cupful shrimp—cleaned and cooked
½ cupful bread crumbs
Salt and pepper
2 tablespoonfuls cream
3 tablespoonfuls butter (or margarine)
Well-beaten white of one egg
Grated Cheddar cheese

Toss together lightly and pour onto the buttered crumbs which have been placed in bottom of baking dish; sprinkle top with crumbs and light dusting of grated Cheddar cheese. Bake a delicate brown.

Substitute crab meat for shrimp, and you have Escalloped Crab.

Creole Jumbalaya

1 tablespoonful finely-chopped celery leaves or celery
2 small onions—chopped
2 tablespoonfuls minced parsley
1 green pepper—chopped
2 tablespoonfuls butter
1 clove garlic
1 cupful tomatoes
¾ cupful rice
1 pound green shrimp
Pinch of Spanish saffron (if obtainable)
Salt to taste
1 pint water

Put butter in soup pot and brown onions, parsley, pepper, celery leaves or celery, and chopped-up garlic, then add water. When boiling, add rice, which has been washed carefully. Clean shrimp by removing shell and intestine, and add to pot. Add salt, tomatoes and saffron. Let boil again and then cover and allow to simmer for about twenty-five minutes.

This gumbo is a meal in itself, and is nice served with a crisp green salad.

Spanish Shrimp

1 pint shrimp—boiled and cleaned
1 tablespoonful butter (or margarine)
1 small, finely-chopped onion
1 tablespoonful minced mushrooms
1 large green olive, finely-chopped
½ can tomatoes
½ teaspoonful lemon juice
1 small datil (hot) pepper, or ½ teaspoonful Tabasco
3 tablespoonfuls cooking sherry

Place butter in saucepan. When melted, add onion; fry to a pale yellow. Add mushrooms and olive and heat thoroughly. Add shrimp, tomatoes and pepper (or Tabasco) and lemon juice. Cook for ten minutes. Add three tablespoonfuls sherry and simmer three minutes. If datil pepper is used, remove at this point, before serving.

Serve on crisp, fresh-made toast, or on hot, fluffy rice.

This recipe will serve two people generously—can be stretched to three.

Oyster Loaf

2 dozen oysters
½ cupful thick cream
Pepper and salt to taste
Dash of Tabasco
1 loaf French bread

Remove oysters from their liquor, saving the liquor to use later on the oyster loaf. Fry oysters in hot fat, drain on absorbent paper. Cut top off bread and scoop out inside. Toast one-third of the bread so removed, and butter it generously, then crumble it. Put freshly fried oysters in a bowl, pour over them the cream, add the toasted bread crumbs and the seasonings, and fill the hollowed loaf with the mixture. Replace the top crust, and bake for twenty minutes in a moderate oven, basting frequently with the oyster liquor. Slice and serve hot, with dill pickles.

(Continued on page 205)

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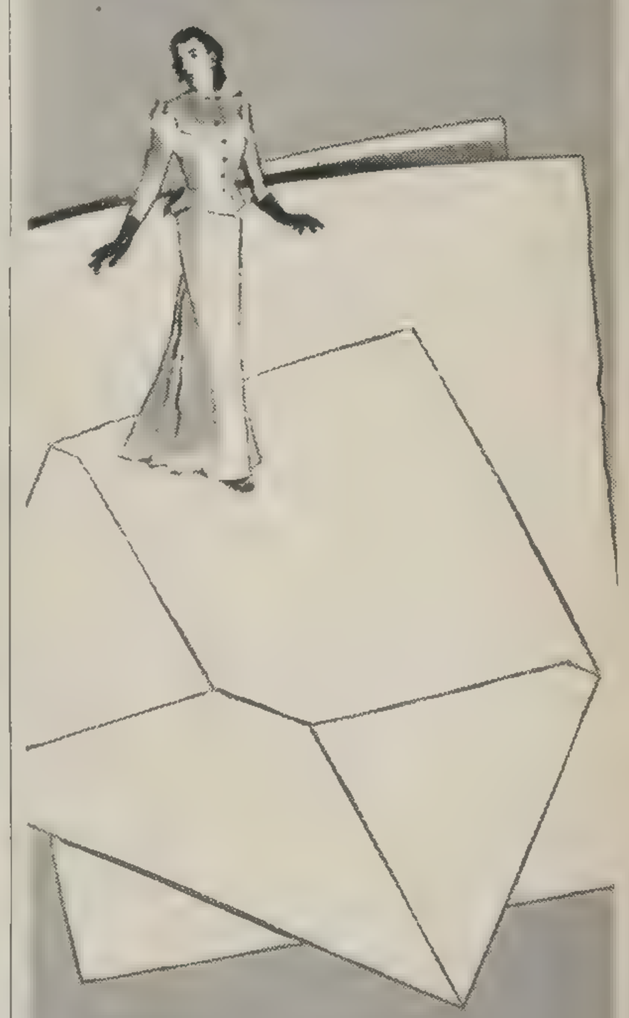

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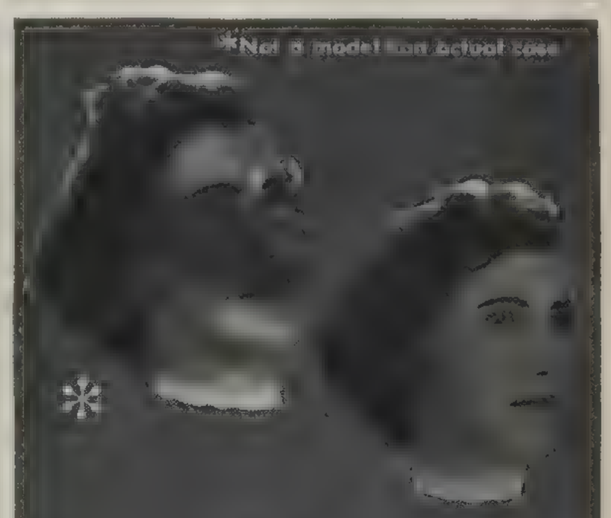

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GULF COAST SEAFOOD COOKERY

(Continued from page 204)

In our section, the scallops are the small, sweet, bay scallops, which are more delicious than the large, coarse sea scallops. Because they are so small and dainty, they may be used in many ways that would not be so desirable for the sea scallops.

One way we enjoy them very much is in scallop salad.

Scallop Salad

2 cupfuls cooked bay scallops
½ cupful finely-minced celery and celery leaves
2 tablespoonfuls sweet pickle relish
1 tablespoonful minced pimiento
1 tablespoonful lemon or lime juice
½ teaspoonful salt
1 cupful stiff mayonnaise
1 teaspoonful Worcestershire sauce
Dash Tabasco
¼ teaspoonful paprika

Blend ingredients. Place in refrigerator for short time to re-chill and season. Serve on lettuce nests with light dusting of paprika, garnished with ripe olives.

Crab Meat Soufflé

¾ cupful medium white sauce
1 cupful white crab flakes
3 eggs
½ teaspoonful salt
1 teaspoonful Worcestershire sauce
Dash of cayenne pepper or Tabasco
2 tablespoonfuls sherry
1 extra egg white

Into hot white sauce, blend crab meat and seasonings, except sherry. Remove from fire and, when somewhat cooled, add well beaten yolks of eggs. When quite cool, gently fold mixture into stiffly beaten whites of eggs and then add sherry. Turn into buttered baking dish and bake in oven at 300° for ten minutes, then increase the heat to 450° for about fifteen minutes. Then turn off and allow to remain in warm oven for about five to ten minutes. This is a soufflé that usually "holds up."

This soufflé is nice served with a jellied tomato salad, garnished with thin slices of cucumber which have been marinated in French dressing; cheese biscuits, and a drink; fresh-fruit pie for dessert.

Oyster Pie

1 pint oysters
½ cupful cracker meal (or bread crumbs)
Liquor from oysters with enough cream added to make 1 cupful
1 egg—well beaten
Celery salt and onion salt
Pepper
Butter

To one half of the combined oyster liquor and cream, add the cracker meal and let stand until well blended. In buttered baking dish, place a layer of oysters, dust lightly with celery and onion salts and with pepper. Dot with butter. Then put light layer of soaked cracker crumbs on top of this layer. Alternate until dish is filled. Add well-beaten egg to remaining oyster liquor and cream combined, and pour over whole. Then cover with flaky pie crust, making openings in two or three places to allow steam to escape. Bake at about 450° until crust is brown.

Deviled Oysters

1 pint oysters (dry pint)
1 cupful cracker crumbs
1 cupful cream
1 teaspoonful prepared mustard
1 teaspoonful Worcestershire sauce
½ teaspoonful salt
Pinch of black pepper
Good dash of Tabasco

Mince oysters fine. Add other ingredients. Butter large scallop shells, or well-cleaned large oyster shells, and fill with mixture. Or individual bakers may be used. Bake in moderate oven about twenty minutes. Serve at once.

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AMERICAN DRESSMAKER COLLECTIONS

(Continued from page 125)

This autumn the fashion look has changed completely—bulk is the form of it, elegance is the basis of it.

• ADRIAN likes slim clothes—even when his coats are flared the skirt or dress beneath them is slender. Not tight, but slim and easy. The day suits, the famous Adrian suits, have slightly longer jackets. Many of the coats in the collection are reefers and there is a group of excellent box coats, sometimes with quite a flare at the back.

As usual, there is a great deal of drapery in the afternoon and evening dresses; the evening silhouette is almost entirely slim with wonderful fruity Victorian colours lavishly used. If you were going to be dressed entirely at Adrian's, you would probably have one of his grey worsted suits with a little gold crown embroidered on the jacket; his dinner suit of black wool with jet frogs down the jacket front; *without fail,* one of his draped long-sleeved black crêpe wrap-around dresses; and, if you were feeling very self-indulgent, both the taupe evening costume (illustrated page 132) and either the plum or pale blue dinner-dress.

• AT HENRI BENDEL...this year one of the most beautiful collections this distinguished house has ever made. There were excellent examples of both the dominant silhouettes—the bulky top, small head, narrow skirted look; the tiny-waisted, full-skirted dress, particularly well-done for evening. Throughout the whole collection Bendel showed little caps of fur or felt worn like wigs and which they called "wig caps" (see cover). There was a charming jacket, Zouave-inspired, shown in contrasting colour for evening. Colour was used throughout the collection for day and for evening; brown and black, grey and fuchsia, purple and rose, used again and again. The little windbreaker jacket with bulky top was made in seal, Persian lamb, and ocelot, invariably worn with narrow skirt and little felt or fur wig cap. The "Papillon" sleeve, which is soft and looks a little like a cape, was used in wool and crêpe for day and in a particularly graceful version in black lace for evening.

One of the most decorative of the tiny-waisted, full-skirted dresses is a mauve taffeta dinner skirt worn with a bead-embroidered, tight basque jacket and deep, jewelled, hair-concealing cap to match.

• FIRA BENENSON of BONWIT TELLER, the queen of detail, manipulates fabrics and interesting sleeve and shoulder lines in a collection that stresses a fitted, flared silhouette and interest (though not bulk) above the waist. (The velours de laine Dandy's coat, page 124.) She uses bark-like crêpes, matelassés, satins, and monotone-patterned silks. She works shirrings, tuckings into the *(Continued on page 207)*

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AMERICAN DRESSMAKER COLLECTIONS

(Continued from page 206)

fabric pattern to give a look of extra elegance to simple day and short dinner-dresses. One of these—a one-piece, bark-crêpe black afternoon dress has a bit of minutely shirred fabric with a half-inch neckband, the shirring repeated down the outer side of the sleeve from the raised shoulder. Fira Benenson emphasizes a deep sleeve with vertical tucking across it, minimizes a waist with sunburst tucking. She is, as always, a devotee of black; black and brown; dark green. She clings to her old love...the feminine dinner suit, a slim, soignée, short-sleeved, low-necked dress with fitted jacket to match.

• BERGDORF GOODMAN'S collection reflects peace (and plenty) in its ampler silhouette, its generous use of embroidery and beautiful trimming, its straightforward assumption of its rôle to make pretty clothes. See the quiet column of a dress, page 128, of heavy faille taffeta with organ-pipe folds standing to the floor in back. Throughout the collection there are models that seem to feel a strong wind blowing fullness to the back. (Brown town coat on page 130.) Again in the back-flaring pretty-lady suit of blue-sequinned polka dotted taffeta in Vogue, September 15.

This house binds, belts, and buttons a tan tweed town suit with rust leather. Lines a grey flannel box coat with black moleskin, a pink jacket with black seal. They have brought out (from their black tissue?) their lengths of gold and silver lamé, not seen since the war...and made them into long, long-sleeved, boat-necked dinner sheaths.

Bergdorf Goodman cuts steel grey brocade and black slipper satin into dinner suits, sews sequins into the squares of a checked lamé skirt paired with a jersey top. One of the most soignée evening furs of the season is here...a narrowly wrapped Russian broadtail dinner coat.

• JAY THORPE'S collection emphasizes luxurious fabrics: silver lamé, embossed satins, brocade, velvet. One romantic black velvet evening dress with long, full skirt has its own hood, deep silver-fox cuffs. Another velvet in this collection has a white velvet bodice with a wide black velvet skirt. In day clothes, the characteristic silhouette is purple wool princesse coat with cravat pulled through a tiny mink tippet.

• MILGRIM calls attention to the "little middle, full skirt" line in damask dinner suits in a moulded wool afternoon dress with dropped shoulders emphasized by the extra dimension of cartridge pleats, in a beige wool dress that manages in one piece to incorporate a small front peplum, a bolero effect and a snug-to-the-diaphragm knitted midriff. Here is acute consciousness of line, care in detail. Example: a *fagotted* tweed coat. *(Continued on page 208)*

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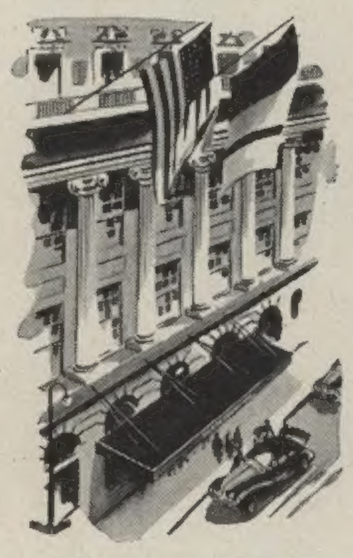

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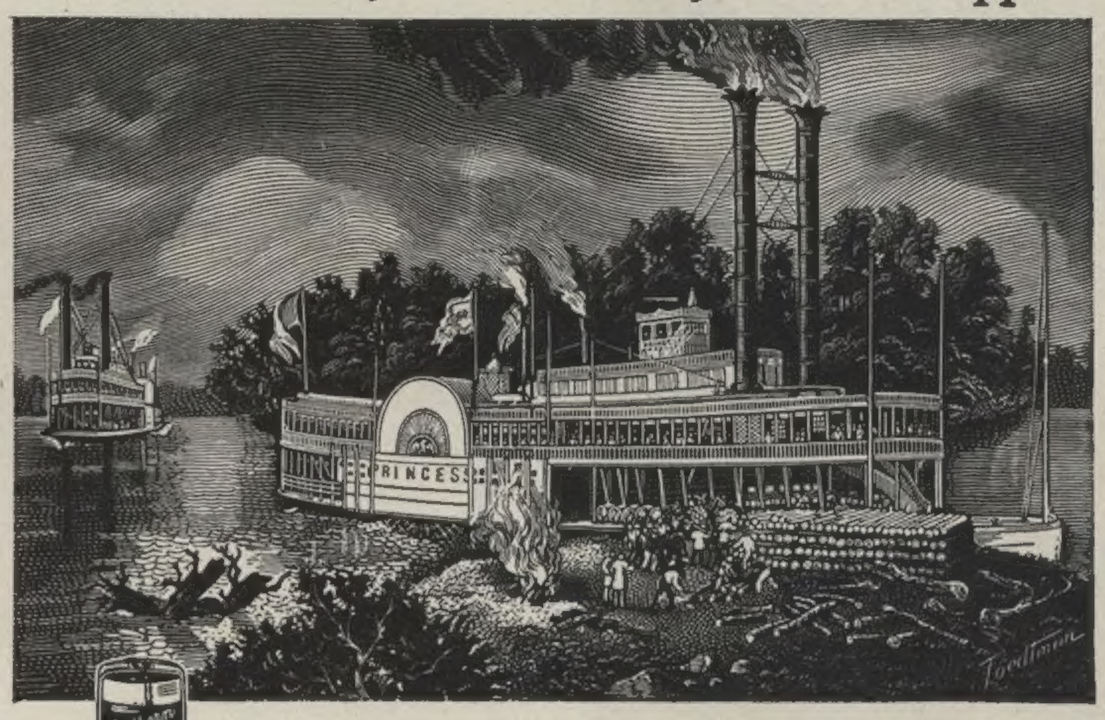

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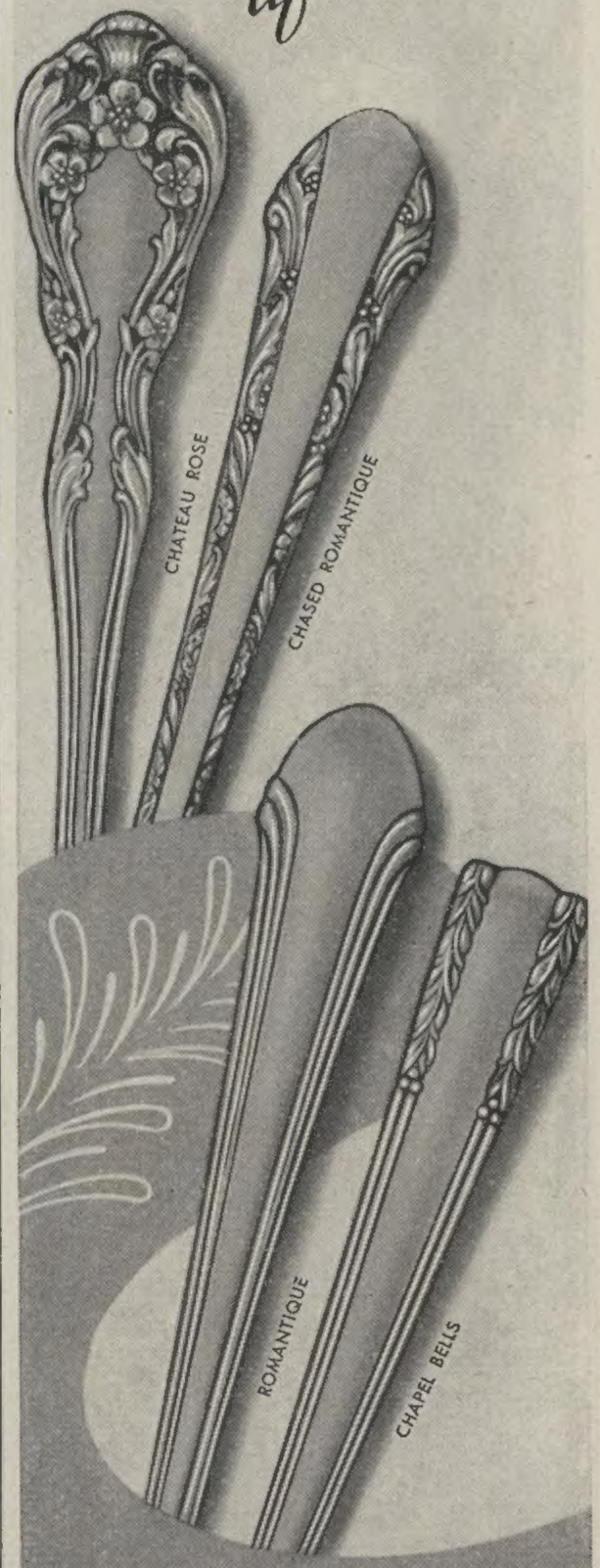

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AMERICAN DRESSMAKER COLLECTIONS

(Continued from page 207)

• SOPHIE of SAKS FIFTH AVENUE has tightened her midriff and, for the most part, widened her skirts. The skirt fullness starting four or five inches below the waist in many of her long-bodiced, full-skirted evening dresses. See it in one of her newest looking day dresses (page 132), a lemon yellow jersey with high roll collar, slim midriff and sloping front-fullness. The news in her long evening costumes is in a sequin-splattered plaid tweed jacket and muff. Sophie embroiders coloured jersey boleros...shows them over long black dinner-dresses. Most exquisite single items are her flesh chiffon blouses covered with matching bugle beads... with satin or damask short dinner suits. Again she exercises her special gifts in designing particularly pretty bouffant lace and chiffon party dresses.

• STEIN AND BLAINE shows a collection of beautiful furs...in particular, a bustle-back Russian broadtail of great fluidity...well-handled mutation minks. Detailed wool dresses and very formal afternoon suits are especial points; as is a return to the narrow long, very formal evening dress.

FASHIONS—JUNIOR GRADE

The clothes shown on pages 162, 164, and 165 can be found in many shops throughout the country. Listed below are some of the stores which carry them.

BLACK WOOL PINK-LINED JACKET SHOWN ON PAGE 162

Bartlesville, Oklahoma . . . . Montaldo's
Beverly Hills, California . Saks Fifth Avenue
Charlotte, North Carolina . . . Montaldo's
Chicago, Illinois . . . . Saks Fifth Avenue
Columbus, Ohio . . . . . Montaldo's
Denver, Colorado . . . . . Montaldo's
Detroit, Michigan . . . Saks Fifth Avenue
Greensboro, North Carolina . . Montaldo's
Indianapolis, Indiana . The Wm. H. Block Co.
Kansas City, Missouri . . . Harzfeld's Inc.
Richmond, Virginia . . . . . Thalhimers
St. Louis, Missouri . . . . . Montaldo's
Winston-Salem, North Carolina . Montaldo's

BROWN SUIT WITH LAMB COLLAR SHOWN ON PAGE 164

Atlanta, Georgia . . . . . Rich's, Inc.
Boston, Massachusetts . . . R. H. Stearns
Dallas, Texas . . . . Neiman-Marcus Co.
Oklahoma City, Oklahoma . Halliburton's
Providence, Rhode Island . Gladdings, Inc.
Waterbury, Connecticut . . Forester, Inc.

GREY HALTER NECK DRESS AND BOLERO SHOWN ON PAGE 165

Detroit, Michigan . Himelhoch Bros. & Co.
New Orleans, Louisiana . Kreeger Store Inc.
San Antonio, Texas . . . . . Frost Bros.

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